Backstreets
THE MAGAZINE OF THIS HARD LAND
$3.95 #43 SUMMER 1993
LEAP OF FAITH
1993 TOUR OF EUROPE
COMPLETE SHOW REPORTS FROM GLASGOW TO OSLO
WARMING UP AT THE COUNT BASIE
CHECKING IN WITH ROY BITTAN AND DANNY FEDERICI
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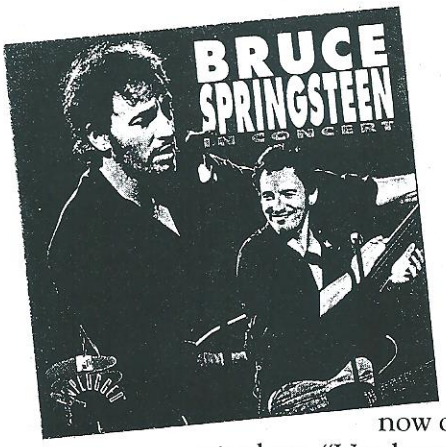

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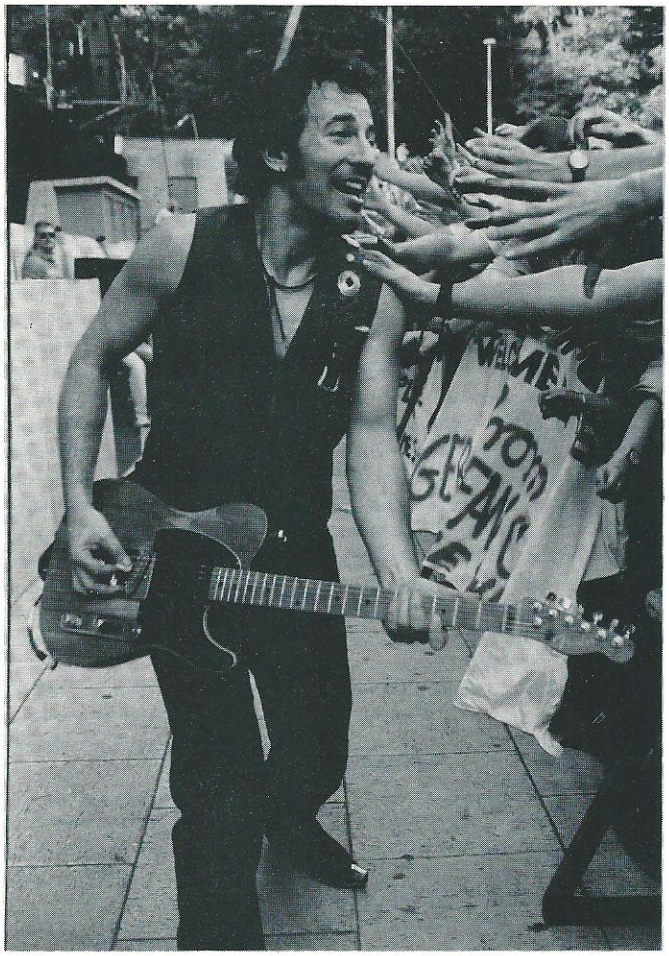

Meeting the new Boss in Berlin, 5/14/93.

Backstreets

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Play "Incident"

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12/13/92 Boston, MA
Stan Grossfeld Photo

Off the Wall

BRUCE SPRINGSTEEN
11/17/92 Chapel Hill, NC
Photo by David DuBois

LETTERS

SIT TIGHT, TAKE HOLD

Dear Editor:

Marc Eliot's letter (Letters, #42) was a disappointment. It is the height of unprofessionalism for an author to respond to his critics in such a manner (imagine if Bruce wasted his time responding to every critic who panned the new albums!) If Mr. Eliot spent as much time checking the facts for his book as he did in responding to Erik Flannigan's criticism, then perhaps he would not have so much to complain about.

I read *Down Thunder Road* and Erik's review and agree largely with Erik's criticism. The factual errors in the book are indisputable. Mr. Eliot's analysis of Bruce Springsteen's psyche and inner motivations is presumptuous and insulting. I wish I were as insightful as Mr. Eliot so that I could so skillfully analyze people I know little about.

Also, his defense about not interviewing members of the E Street Band because he believes such interviews serve little purpose is unacceptable. Any good biographer would interview all possible sources and know how to incorporate such material into his work while advising the reader of any potential bias or unreliability. Mr. Eliot's failure to do this only reveals that he was out to prove his own hypothesis and had no desire to let the facts get in the way of that task.

However, the saddest fact about Mr. Eliot is that he is his own worst enemy. By acting so defensively and denigrating both Erik Flannigan personally as well as his criticism of the book, Mr. Eliot only succeeds in drawing more attention to the negative aspects of *Down Thunder Road*. As Erik pointed out, the book is not all bad. The recollections of Mike Appel and the depositions are highlights and make an insightful resource for Springsteen fans. But Mr. Eliot's whining tirade casts aspersions on his own character and a dark cloud over his book.

Furthermore, that Mr. Eliot has the audacity to imply that he deserves any credit for material that appears in the *Backstreets* book is laughable. That the *Backstreets* staff would need to depend on Mr. Eliot's shoddy research for any information for their books is too absurd to deserve further comment.

Perhaps Mr. Eliot should use some of that pop psychoanalysis on himself and re-examine his own inner motivations and abilities. If he put as much energy into his writing as he does in responding to his critics, the next time he might not be so disappointed with what those critics have to say.

Charles Mallio, Jr.
Norwood, MA

BORDERLINE

Dear Editor:

I don't know where "Just Call Me Disgusted" was hanging out before Scotty beamed him aboard, but it sure wasn't in New Jersey. I am 33 and have been a fan of Bruce's for half of those years and I am sick and tired of hearing from so-called fans that Bruce has lost it, especially after *Human Touch* and *Lucky Town*.

Until you crawl out of the crib and grow up with the rest of us, you'll will continue to hide behind your mask of ignorance and stupidity. Face the music like a man. If you don't like it, get off the train. Remember, it's Bruce Springsteen's life and we're just along for the ride. And *Darkness* is my favorite album!

KD
Rochester, NY

SHADOWS FOR BARS

Dear Editor:

There is a lot of controversy between fans about the "new Bruce." It seems that younger fans think he's still the Boss, whereas the long-time fans can't comprehend Bruce's development.

As for me, I agree with Clement Schvartz and Michelle Weiss (Letters, #42). I also want to make this point: as I come from the former East Germany, I know how it is not being able to even buy the music you liked. There was a government-licensed production of *Born in the USA* and that was the end of everything you could get from Springsteen. So, when I saw his only concert in East Berlin (7/19/88), I only knew that album. Although I taped *Darkness* and *Tunnel of Love* afterwards (which some lucky friends got from their West German relatives), I had no way of comparing these with *Born to Run* or *The River*.

When the wall came down, I tried to make up what I'd missed for so long. And step by step, my collection grew. But the nights of my life were spent over the last year seeing Bruce. I believe that he still has a lot to give and that he is honest and credible.

So a bit of advice to all the moaning fans out there: be grateful that you lived in a free country and had the freedom to buy his music and see him in concert. Bruce has a story to tell, so listen.

Kristina Pfutzner
Helbra, Germany

IT'S FOR REAL

Dear Editor:

I consider myself a new Springsteen fan, of some ten years (jumping on the *Nebraska* bandwagon as opposed to *Born in the USA*). My reasons for staying with the Springsteen scene are the same as many other true fans: meaningful lyrics, a constantly developing musical style, the best live shows around, and, at the heart of it, good old-fashioned rock 'n' roll.

Now I hear from the die-hard "here-from-the-start" type fans that all is not right, Bruce has changed. Sure he has, and I for one am pleased. What is the point of a performer who churns out the same formula time after time just to please the fans? Surely this would be cheating the fans. Bruce may never write any more classics like "Born to Run" or "Jungleland." Instead, he has written classics like "Living Proof" and "My Beautiful Reward."

The same view for those who cannot accept the demise of the E Street Band. I believe this is the best band Bruce has formed in ages. The sound is fresh, the guitar driven songs are fantastic, and the whole atmosphere is one of a band enjoying itself.

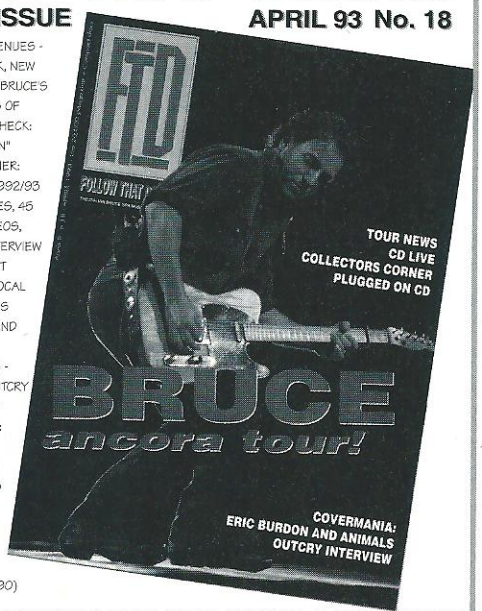
Andrew Butcher
Lincs, England

FOLLOW THAT DREAM

BRAND NEW ISSUE

APRIL 93 No. 18

EUROPEAN TOUR 1993: ALL THE VENUES - COUNT BASIE THEATER, RED BANK, NEW JERSEY: THE TOUR REHEARSAL - BRUCE'S BACK IN ITALY ! - LIVE CD: REVIEWS OF ALL LATEST RELEASES - SOUNDCHECK: "HUMAN TOUCH" AND "LUCKY TOWN" SONGBOOKS - COLLECTOR'S CORNER: A DETAILED GUIDE TO ALL SONY 1992/93 RELEASES (CD-SINGLES, 12 INCHES, 45 VINYL SINGLES, PICTURE LPS, VIDEOS, PROMO ITEMS) - ERIC BURDON INTERVIEW - COVERMANIA ANIMALS - ROBERT MITCHUM IN "THUNDER ROAD" - "LOCAL HERO: BRUCE IN THE WORDS OF HIS BAND", BY ERMANNO LABIANCA AND GIOVANNI CANITANO, IS FINALLY AVAILABLE ! - E STREETERS NEWS - SWAMPS OF NEW JERSEY: THE OUTCRY - TOM WAITS ON BRUCE - ALL NEW BOOKS REVIEWED - "UNPLUGGED": ON VIDEO, LASER AND COMPACT DISC WORLDWIDE - LYRICS TO "LIGHT OF DAY" AND "THIRTY DAYS OUT" - ENGLISH INSERT WITH MAIN FEATURES - MOVIES: BRANAGH'S "PETER'S FRIENDS" - ENCLOSED GDR CD-SINGLE: "THE ACOUSTIC UNRELEASED" (1990)



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THE ITALIAN BRUCE SPRINGSTEEN MAGAZINE

SECOND GUESSING

Dear Editor,

Although "Human Touch" and "Better Days" were excellent choices for lead-off singles from the new albums, the decision to release "57 Channels (And Nothin' On)" as the follow-up was ridiculous! I like the song, but there is no audience for it and it seemed out of place on the radio.

This decision would not be so hard to understand if there were not so many better choices Columbia could have picked from *Human Touch*. The moment one heard "Man's Job," one knew it should be a single. The light, breezy quality of this song makes it perfect for radio. I don't know how much influence Bruce has for selecting singles, but the fact that he plays it every night suggests that he doesn't abhor the song. Other songs from *Human Touch* such as "Soul Driver," "Real World," "I Wish I Were Blind," or even "All or Nothin' At All" would have been solid choices and would have lent some class to radio. Why Columbia gave up after "57 Channels" goes a long way in explaining why the albums failed to keep selling in America.

On the bright side, perhaps the short shelf lives of the albums means we won't have to wait nearly as long to hear something new from Bruce.

John Durgin
Lowell, MA

THE LONG GOODBYE

Dear Editor:

Yet another article on the former members of the E Street Band? (*Exit Off E Street*, #42) Are you living in the past?

It might be more interesting, at least it would be more topical—or more current—to interview the new band members, or at least write about their backgrounds.

The E Street Band were great with Bruce, but on their own? Bruce probably pushed them to be great. Like the Rolling Stones and most bands anyway, the sum was greater than the parts.

In Europe, we can tell the difference between the band last year and the band nowadays. The shows in April in Gent were truly great.

And who cares about Shane Fontayne's stage movements? Nobody's really looking at him, everybody's looking at Bruce anyway. As he moves about the stage a lot, we really have to follow him. His energy and intensity are amazing—most people half his age couldn't do it. He's a real joy to behold, because he's so obviously enjoying himself on his stage. And perhaps most importantly, he has kept his sense of humor.

Human Touch and *Lucky Town* were honest assessments about where Bruce Springsteen is today. And yes, they were excellent.

Chantal Constant
Paris, France

HELD UP

Dear Editor:

How does Bruce Springsteen justify the fact that my newly purchased VHS videotape copy of his *Unplugged* TV special contains one less "bonus track" than the video disc version? The extra track on the video disc, "Roll of the Dice," could have been easily included on all VHS copies, which only run about 100 minutes. So why can't I see Bruce sing his extra song?

Maybe it's because I'm one of the millions of Springsteen fans who can't afford to cough up the bucks for a video disc player. Nevertheless, the major media monopolies are hoping to goad people like me into buying a player and discs by denying VCR owners access to "exclusive" video disc material like "Roll of the Dice." They're hoping that Bruce will help spur their video disc player sales in the same way that his *Live 1975-85* set led to an increase in sales of CD players (at least with the *Live* album, you got the same material no matter which format you purchased: LP, cassette, CD).

Because Bruce fought admirably for a long time to gain creative control over all products put out in his name, it seems to me that he has no one but himself to blame for allowing his fans to get ripped in this way. I hope he rectifies the situation in some way, or at least makes sure it doesn't happen again.

Shawn Poole
Philadelphia, PA

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This 32-page color program features stunning color photos of Bruce on stage and off, taken by Neal Preston, Annie Leibovitz, and others. Excerpt from Bill Flanagan's *Musician* story from May of 1992. Profiles on each of the new band members. Glossy covers, matte pages. A gorgeous edition. It's a memento any Springsteen fan will appreciate. Available in the US exclusively through Backstreet Records.

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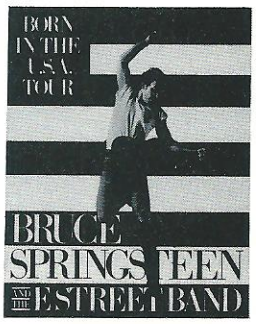

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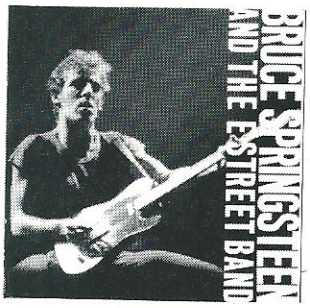

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THE BACK STREETS

Captain America Flees Down Highway 9

Flow River Flow

Maybe it was nightmares about the Cat Man that propelled me to get a buzz cut before heading out on the great American road for a summer of travel. When I looked in the mirror at the barber shop, I saw more of my scalp than I'd seen since Dwight D. Eisenhower was President of the United States. I figured Cat Man might not notice my pierced ear or my "Vote Republican, It's Easier Than Thinking" bumpersticker if he saw my pale scalp first. And for Godsakes, the last thing I needed was trouble with the Cat Man—I'd gotten ready for the trip by watching my favorite road movies but seeing the hicks of *Deliverance*, and the gambling addiction of *Lost in America*, I was already too paranoid.

The greatest American road picture ever made is *Easy Rider* so I figured it deserved repeated viewing before any trip across the country. The Cat Man is the force of evil in the picture, he's the Louisiana cracker near the end of the film. "Check out that joker with the long hair," the Cat Man says as Captain America (Peter Fonda), Dennis Hopper, and a pre-hair loss Jack Nicholson head into the small town diner. The Cat Man is so named because of the "Cat" name on his hat: he stands as an archetype of dogmatic, prejudiced rural life. The small town Deputy in the diner is anything but a role model as he says, "I check him already. Looks like we might have to bring him up to the 'Hilton' before it's all over." To which the Cat Man replies, "Ha! I think she's cute." "Isn't she, though," chimes in the law man. "I guess we'd put him in the women's cell, don't you reckon?" "Oh, I think we ought to put them 'em in a cage and charge a little admission to see 'em," the Cat Man remarks.

I have spent much of my life in a struggle with forces of small mindedness and convention, and I have met many Cat Men in my time. As a teenager growing up in the South, I grew my hair until it was just right, which meant I had an Afro straight out of *The Mod Squad*. This did not sit well with my family, my employers, the Virginia State Police, or the innumerable Cat Men I encountered working as a grease monkey in a car shop. I grew my hair long to spite society and to prove my individualism in the face of a world, and particularly a Southern culture, where long hair was considered heretical, a virtual sin. Delivering truck parts to radiator shops on the back roads of Louisa County, I was frequently greeted with comments of "That girl from Eastside Ford is here to pick up a part."

It should follow as no surprise that *Easy Rider* was always more than just a great movie to me; it was a cultural declaration, a depiction of the forces of good and evil, an illustration of the struggle of individualism. Made for only $400,000 and prior to release considered a doomed B-movie, the film broke all the Hollywood expectations and went on to change the way the film industry operated by proving that a movie made by a bunch of heads about a bunch of heads, could find a large audience in America in 1969. Laszlo Kovacs' photography was brilliant and captures a singular vision of the American West, unequaled by any film since. By today's standards the dialogue sounds hopelessly hippie and the drug use looks something less than heroic, but the film holds up because it is as much about the lure of the open road as it is about two drug dealers' vacation.

As good as Kovacs' cinematography work is, the look of the movie is overshadowed by the soundtrack. From Steppenwolf's "Born to be Wild," to Roger McGuinn's "I Will Follow," rock music is the essential narrative device in this film. The music drives this picture and at times the lyrics to the songs tell us more about the characters than the stilted dialogue. Most of the songs for the soundtrack had already been released prior to the making of the film ("Born to be Wild" was a number two hit in 1968) but they took on a whole new meaning when edited in with Kovacs' long shots of motorcycles on the horizon. Hearing the chords to "Born to be Wild," as you watch Peter Fonda's Harley jet through Monument Valley captures something unique and universal about the American experience.

In the summer of 1981, I took a long road trip myself to Mexico and I stopped off in California to see a series of Bruce Springsteen concerts at the Los Angeles Sports Arena. Taken as a multi-night series these shows may represent the greatest single stand of Springsteen's career. Performed as a benefit for the Vietnam Veterans of America, these nights were much more than just rock concerts, they felt like a congregation. On the first night Bob Muller from the Veterans introduced the concert and from that initial introduction the shows were pure magic. During his performance of "The River" Springsteen appeared to be so into the song, so emotionally absorbed by his own work, that he began a small sort of sobbing and appeared not to be able to go on.

That night Springsteen performed the "Ballad of Easy Rider," the first and only time he has played this song in concert. In the context of a show to benefit Vietnam Veterans, this represented a statement of large political and social consequence. Though there have been numerous other political statements that have sprung up in Springsteen's repertoire over the years ("Sugarland" in Ames, "Seeds" in 1985, "War" in Los Angeles), "Ballad of Easy Rider" stands above them all because including it acknowledged both the pain and the healing that was the Vietnam Vet's experience in 1981. Where "Born in the USA" and "Shut Out the Light" would capture anger, fury and desolation (feelings lost on the vast majority of those who bought the album), "Ballad of Easy Rider" is a song of grief, of pure sadness.

Springsteen ended the song and looked down at his feet and I remember wondering if he would be able to go on. But it was a false stop because in a split second he yelled "one, two" and the band smashed into "Born to Run," another song about cages and highways, about breaking free from small mindedness, about a life lived without Cat Men, a song more about individualism than it is about love. Another song of the great American road, a mythical place where dreams hit asphalt and start spinning.

—*Charles R. Cross*

* * *

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THE NEWS

Two benefit shows slated

Springsteen blows out Europe

Bruce Springsteen concluded his 1992-93 World Tour with an extended jaunt of Europe that featured a re-worked show, different in scope and content than shows played in 1992. While the '93 shows continued to highlight *Human Touch* and *Lucky Town*, Springsteen reached into his bag of tricks for one-off performances, new cover songs, and an acoustic set to begin the shows (See *Leap of Faith*, page 18).

The tour began in Glasgow on March 31 and ended in Oslo on June 1. Springsteen played the first half of the tour in mostly smaller and medium-sized indoor arenas. The second part, which took Springsteen for the first time to Portugal and smaller cities in Spain, played in outdoor stadiums. In all, Springsteen gave 27 concerts in 22 cities, rivaling his longest European trek, that for *The River* in 1981.

Shows began with a three-song acoustic set that highlighted "This Hard Land," a song that was recorded for *Born in the USA* but destined to stay in the can until Springsteen premiered it at a surprise warm-up show in March at the Count Basie Theatre in Red Bank, NJ. Much to the delight of fans who knew the song, it was played every night. Cover songs also weighed in heavily on this tour, ranging from a one-off of Hank Snow's "Midnight Special" to a late-in-the-tour addition of "Satan's Jewel Crown," sung by Emmylou Harris.

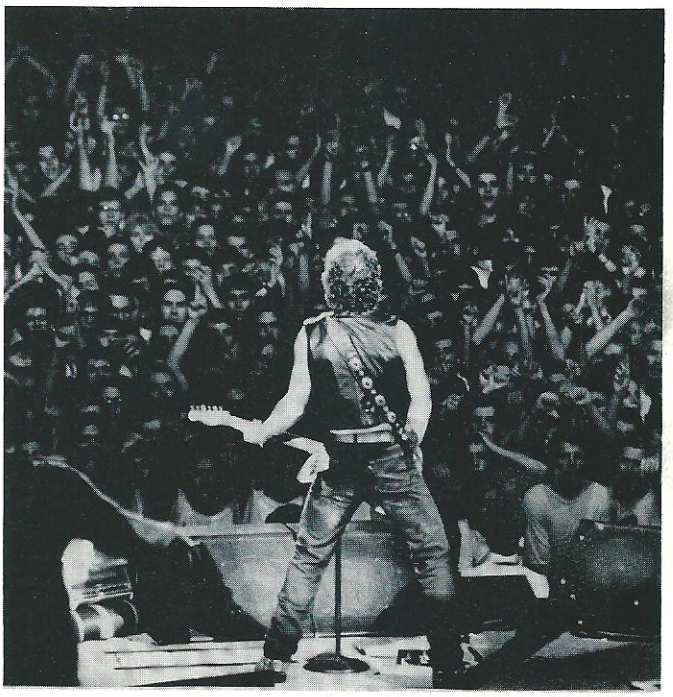
Springsteen's own songbook was put to good use as well, with single performances of acoustic arrangements keeping things interesting. These ranged from "If I Should Fall Behind" to a rootsy "Born in the USA." Fans in Sheffield got their wish when Springsteen responded to their pleas for "Point Blank."

Guest appearances brought Springsteen together with singers from seemingly every genre except opera, and included reggae great Jimmy Cliff, Texas troubadour Joe Ely, fellow Shore sons Jon Bon Jovi and Richie Sambora, and even the Killer—Jerry Lee Lewis. After the high energy, two song blitz with Lewis, on which Joe Ely joined as well, an obviously moved Springsteen told the crowd in Dublin that he "wouldn't be able to sleep."

On off nights, Springsteen hosted parties for the band and crew, sat in with a waltz band in a Munich hotel, with Joe Ely in Dublin, and even made his first known attempt at karaoke, singing along one night in a London pub, appropriately enough, on "Jumpin' Jack Flash."

And before Springsteen finished in Europe, management finalized arrangements for two benefit concerts in New Jersey and New York to end the 1992-93 World Tour. Fans on the East Coast were grateful that they would get a chance to hear at least some of the material that Springsteen had debuted in Europe, and charities were equally grateful that Springsteen was again doing what he does best while raising awareness of and money for their work.

The two concerts, June 24 at Brendan Byrne Arena, and June 26 at Madison Square Garden, were billed as the last dates on Springsteen's year-long world tour (Rumors suggested that Springsteen would perform a multi-night stand of concerts at either venue). The first show, billed as "The Concert to Fight Hunger," will benefit the Community Food Bank of New Jersey, World Hunger Year, and the Food and Hunger Hotline. The second show, billed as "The Concert for the Kristen Ann Carr Fund," will establish research fellowships at Memorial Sloan-Kettering Cancer Center in New York to help fight sarcoma, a form of cancer that strikes children and young adults. Sarcoma took the life of Kristen Ann Carr, daughter of Springsteen associate manager Barbara Carr, in January. (Readers can contribute to the Kristen Ann Carr fund by writing in care of the T.J. Martell Foundation, 6 West 57th Street, New York, NY 10019.)



DEBRA L. ROTHENBERG PHOTO

Bruce assures Spanish fans of a return engagement, 7/4/92 , Barcelona.

After these two concerts, Springsteen will most likely take several months off, spending time with his family and friends in New Jersey. Springsteen has been quite visible since returning from Europe, showing up in various clubs to listen to music. Reports placed Springsteen at the Stone Pony, checking out Aztec Camera, and taking his children to the Museum of Modern Art in New York. While specific plans are unknown, Springsteen told one newspaper in Norway that he would begin recording again in the fall. Sources indicated that Springsteen hoped to release an album in the fall of 1994.

Rumble Doll, Patti Scialfa's debut album, is set for release July 27 on Columbia. With the exception of one track co-written with producer Mike Campbell of the Heartbreakers, Scialfa wrote all the songs on the 12-track album.

Many familiar musicians played on the record, among them Zac Alford, Benmont Tench, Roy Bittan, and Nils Lofgren. Springsteen plays on two tracks, even telling a radio interviewer in Europe that he "strummed a guitar on a song or two and played a little lead on one song." He doubles on keyboards on one song as well.

BRUCE'S "OTHER" TOUR of EUROPE

•5/15/93
Hotel Bayerischer Hof
Munich, Germany
(with Hetty-Schneider Band)
Lucille/Twist and Shout

•5/19/93
National Stadium
Dublin, Ireland
(with Joe Ely)
Dusty Old Road/
Settle for Love

•5/24/93
Stanhope Arms Pub
London, England
Jumpin' Jack Flash

INSIDE LIPS

WHOLE LOTTA SHAKIN':

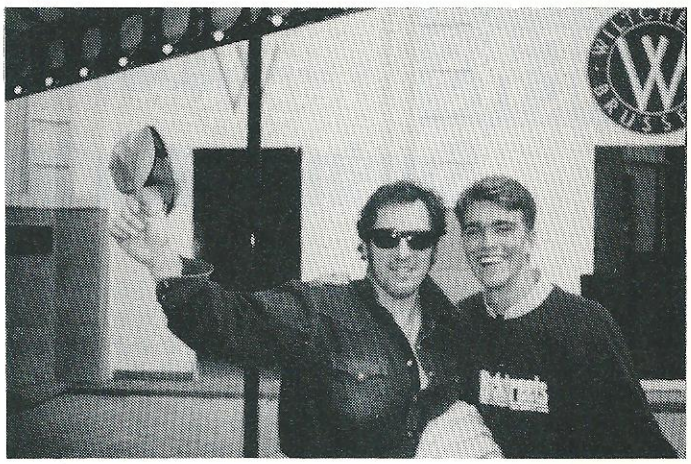
When Bruce Springsteen played Madrid in May, nearby residents of Vincente Calderon Stadium were terrified by earthquake-like shaking during the show. People ran out of their homes in nightclothes after beds shook and lampshades swayed. While the exact source of the vibrations wasn't known, the Madrid City Council opted to send a technical expert to work with U2's sound crew to try to avoid a similar problem during their concert May 22. All the more reason, of course, for Bruce to do an acoustic tour until the low-frequency problems are cleared up. . .*Entertainment Weekly* chimed in with their recommendations for Bruce's next moves. They suggested, sarcastically, that Bruce move back to New Jersey or to Nebraska; that he guest on NPR's *Car Talk*; record a folk album for kids; reunite the E Street Band for a free concert in Central Park; and that he "release one (and *only one*) homemade acoustic record" in a few years. Might we suggest that he grant *Backstreets* an interview?. . .Not to be outdone, *Pulse!* ran a short piece by Nesbitt Bireley, who fantasized about Bruce cutting a record "with Nashville session hacks, who dutifully put a batter-fried spin on things." In this scenario, the record entitled *Davidson County* "sold so well that Springsteen quickly moved his brood to Nashville, joined the Opry" and co-hosted *The New Hee-Haw* with Mojo Nixon. But would Bruce reprise his Hank Williams covers?. . .The fanzine *Rollerderby* asked fans what the line following "Blinded by the Light" is. Some of the responses included: "Wrapped up like a noose/Got a rubber-ended knife"; "Revved up like a tooth/You know the motor and the bike"; "Wound up with a moose/In the rolling thunder night." Now if we could just make out the next-to-last verse of "Murder, Incorporated."

I READ THE NEWS:

Fans will remember *Crawdaddy*, considered by many to be the first magazine devoted to rock criticism. Their coverage of Springsteen in the '70s was unparalleled, with thorough and thoughtful stories and amazing photographs. Founder Paul Williams has revived the publication as a 14-page quarterly newsletter with the intention "to write seriously, in depth, on rock 'n' roll because no one is doing it anymore." Write to *Crawdaddy*, P.O. Box 611, Glen Ellen, CA. 95442. It's $4 for an issue or $12 for four. . . .Doubleday published *ranters and crowd pleasers*, an anthology of the writings of Greil Marcus. The sixty or so short pieces explore the punk ethos of fury and resistance. Appropriately included are several essays about Springsteen, from the impact of playing tapes of the Roxy show from '78 to the bigger pictures of *Nebraska* (one of the "quietest punk records ever made") and *Born in the USA*. Fans who haven't had the opportunity to read Marcus' shorter pieces should check this out.

ARE YOU HUNGRY?:

Chicago Bruce fans may want to check out D.B. Kaplan's, home of the "Bruce Springstongue" sandwich. It has hot beef tongue, pepperbeef, corned beef, Swiss cheese, and Dusseldorf mustard on pumpernickel. If you know of any other culinary delights named after the Boss, drop us a line. . .Members of the E Street Band were in New York in May and jammed with First Brother Roger Clinton. According to several press reports, Clarence Clemons and Danny Federici were looking to form a new band and were interested in jamming with various musicians. One radio station reported that the E Street Band was "reuniting" and looking for a new "front man" who would be "different." Then they mentioned E Streeter "Floyd" Bittan's involvement in the project. Perhaps more accurate was late word of the reunion of Clarence Clemons and the Red Bank Rockers. They were set to play at the Sands in Atlantic City on June 25 and 26. A tour of the East Coast was set for midsummer, and Clemons said that he hopes to play in China in August . . .Nils Lofgren played with Neil Young on the latter's MTV *Unplugged* appearance in February. Nils plays guitar, accordion, and autoharp in addition to contributing background vocals. We can't recommend the CD of this performance enough . . .The Rock 'n' Roll Hall of Fame is looking for a new executive director to take it through its construction phase. While Springsteen hasn't been mentioned for that job, he was on the short list of people to play a concert on June 7 in Cleveland celebrating the groundbreaking. Paul McCartney was also mentioned, but Billy Joel did the honors. . . Southside Johnny was the subject of a recent write-up in *The Hartford Courant*. He talked at length about his relocation to Connecticut, his current approach to songwriting ("I've been trying to write a lot more personal songs instead of the general universal love and work and those kinds of things"), and his influences. Southside will play dates this summer in Europe and on the East Coast, including July 3 at the Stone Pony.



JEAN DUMONT DE CHASSART PHOTO

"Hats off to Backstreets."

YOU'RE A FRIEND:

Terence Trent D'Arby recently graced the cover of our other favorite magazine, the great British monthly Q. D'Arby recounted after his second album, *Neither Fish nor Flesh*, proved to be a commercial disappointment, that he got a a lot of support from none other than Bruce Springsteen. "He was always there for me, offering advice, giving me the benefit of his experience. He said, 'the same thing happened to me at the time of my second album. It was received the same way.' He took me under his wing for a while again and then, boom, the guardian angel had done his bit and was gone to concentrate on his burgeoning family." Time will tell if D'Arby will have the same experience with his third record as Springsteen had with his. . .

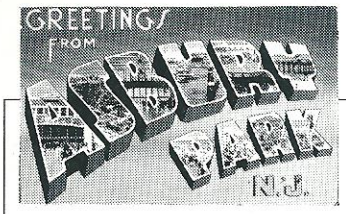
STOP PRESS

•6/24/93 *The Concert to Fight Hunger*/Brendan Byrne Arena//I Ain't Got No Home/Seeds/Adam Raised a Cain/This Hard Land/Better Days/I.T./Atlantic City/57 Channels/Badlands/Satan's Jewel Crown/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Does This Bus/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/Living Proof/BIUSA/Light of Day//Settle for Love (*with Joe Ely*)/GD (*w/Little Steven*)/TR/It's Been a Long Time (*w/Little Steven, Southside Johnny, and the Miami Horns*)/10th Avenue Freeze-Out (*w/Clarence Clemons, Steven, and the Horns*)/BTR (*w/Steven and Clarence*)/MBR/Dusty Old Road (*guests and Soozie Tyrell on fiddle*)/Havin' a Party (*w/Steven, Southside, and the Horns*)/Jersey Girl (*w/Max Weinberg*)/It's All Right (*w/Steven, Southside, and the Horns*)

•6/25/93 *Late Night with David Letterman* NBC Studio 6A New York Springsteen makes his first appearance on *Late Night* as Letterman's surprise guest, playing "Glory Days" with Paul Shaffer and the World's Most Dangerous Band. It was the last installment of Late Night on NBC.

•6/26/93 *The Concert for the Kristen Ann Carr Fund*/Madison Square Garden//Lonesome Valley (*w/Joe Ely*)/Darkness/Mansion on the Hill/This Hard Land/Rest of 1st set same as 6/24, except "Many Rivers to Cross" (*w/Terence Trent D'Arby*) substitutes for "Satan's Jewel Crown"//Blinded by the Light/Settle For Love (*w/Joe Ely*)/Because the Night/Brilliant Disguise/HT/The River/Souls/Who'll Stop the Rain/I Have Faith in These Desolate Times (*D'Arby*)/Jole Blon (*w/D'Arby*)/Light of Day//Jumpin' Jack Flash (*w/D'Arby*)/If I Should Fall (*w/Soozie Tyrell on fiddle*)/BTR/GD/Rockin' All Over the World/BJ/Follow That Dream

FULL DETAILS IN THE NEXT ISSUE of BACKSTREETS!



Annual Shore Jazz and Blues Fest

Bruce Rocks for Kristen, hunger

By Robert Santelli

The announcement came from out of the blue late in May: Bruce Springsteen would end his 1992-93 World Tour with two benefit concerts in the New York/New Jersey metropolitan area.

The first concert will be staged June 24 at the Meadowlands Brendan Byrne Arena in East Rutherford, NJ. and will benefit the Community Food Bank of New Jersey, the Food and Hunger Hotline, and World Hunger Year. The second concert is to take place in New York at Madison Square Garden on June 26 with proceeds to benefit the Kristen Ann Carr Fund. The Fund was created in memory of Kristen Ann Carr, daughter of Springsteen's Associate Manager Barbara Carr. The 21 year-old died of cancer in January.

According to sources close to Springsteen, these two shows will be the only U.S. dates the Boss will do in 1993. Most observers believe Springsteen will remain in New Jersey with his children this summer, while wife Patti Scialfa, whose debut album is set to be released in July, promotes the work with a short tour.

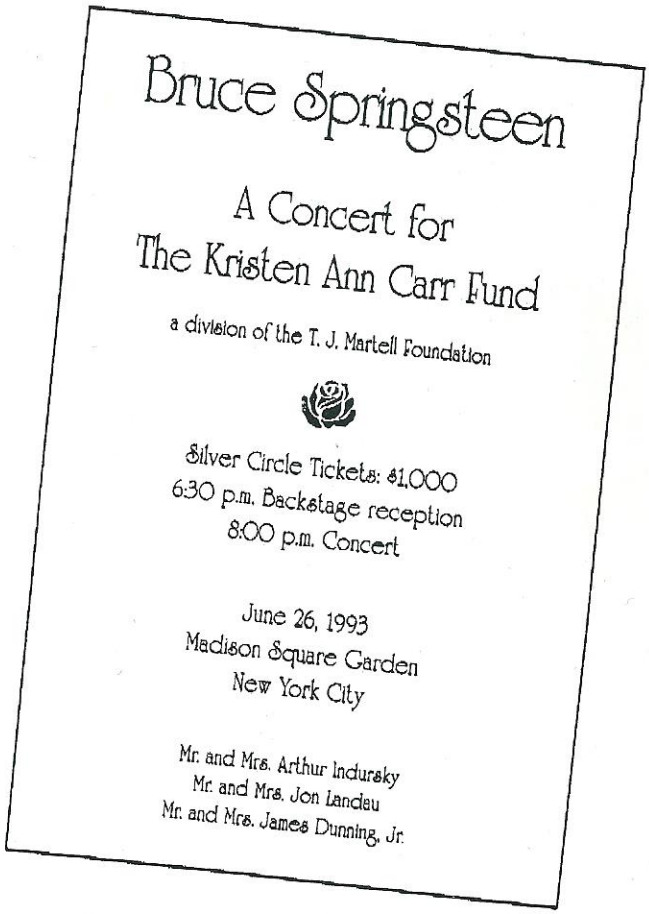
Tickets for both shows, of course, will be at a premium. But the Garden show promises to be a truly memorable event. Some Springsteen observers figure it will be the last time he performs with the band he put together in 1992 after he ended his partnership with the E Street Band. But perhaps more important, a number of special guests are expected to be invited to the Garden show and perform onstage with Springsteen."A lot of friends and people in the music business who live in New York will be invited," said another Springsteen source. "It won't be just Bruce getting behind the Kristen Ann Carr fund, but all of the rock 'n' roll community. It ought to be quite an event."Indeed. Tickets to both concerts are $30, but for the Garden show, a select number of Silver Circle Tickets will go for $1000. They will be sold to "special friends and people in the music industry" and include an invitation to a pre-concert backstage reception with Springsteen taking part.

Watch for full coverage of both concerts in the next issue of *Backstreets*. Springsteen fans unable to purchase tickets but still wishing to make a donation to the Kristen Ann Carr fund can send contributions to: The Kristen Ann Carr Fund, c/o T.J. Martell Foundation, 6 W. 57th Street, New York, NY 10019.

The Springsteen Garden show will take place on the same weekend as the Jersey Shore Jazz and Blues Festival at Riverfest, a free, three-day outdoor festival held in Red Bank's Marine Park. Now in its sixth year, the event is sponsored by New Jersey Bell Yellow Pages and produced by the Jersey Shore Jazz and Blues Foundation and the Red Bank Chamber of Commerce. The fest showcases local jazz and blues talent, select national acts, and raises money for Monmouth County Friends of Clearwater, an environmental organization whose membership list includes the names of many Shore musicians.

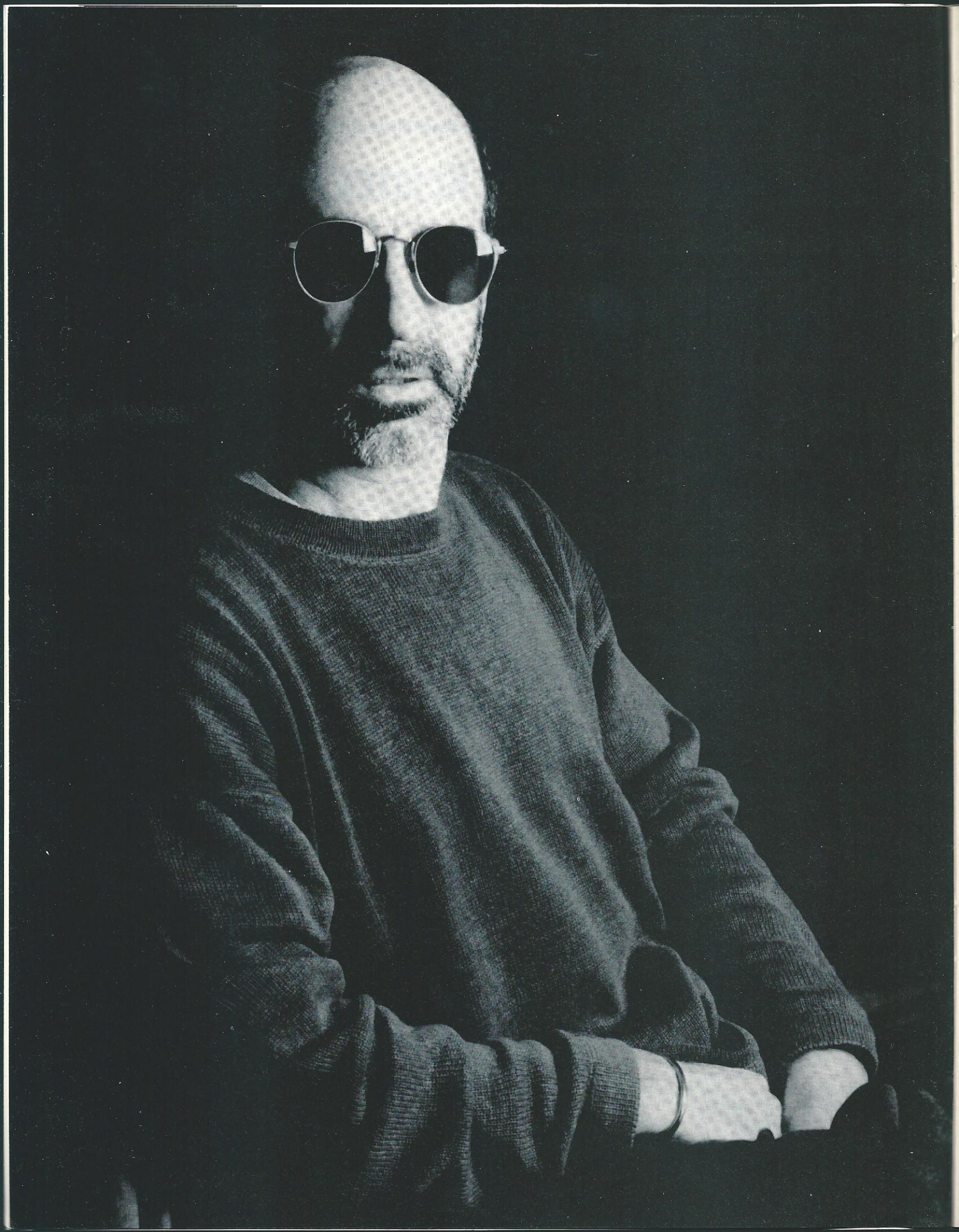
This year's fest begins Friday, June 25 and runs through Sunday, June 27, and will feature Washington D.C. blues man Bobby Parker, Nashville boogie-woogie pianist Rev. Billy C. Wirtz, New Jersey jazz guitarists Glenn Alexander and Vic Juris, and Newark jazz great Little Jimmy Scott, who will receive the Foundation's Lifetime Achievement Award. Also scheduled to perform are members of the Asbury Park Blues Revue, a contingent of Shore musicians led by E Street Band drummer Max Weinberg.

During the festival's early years (back then it was staged in Jersey clubs), Springsteen performed a full set of blues and rock-flavored blues to a surprised Stone Pony audience. Performing with him that night in 1989 all the members of the E Street Band at the time, save Nils Lofgren and Clarence Clemons.


Bruce Springsteen
A Concert for
The Kristen Ann Carr Fund
a division of the T. J. Martell Foundation
Silver Circle Tickets: $1,000
6:30 p.m. Backstage reception
8:00 p.m. Concert
June 26, 1993
Madison Square Garden
New York City
Mr. and Mrs. Arthur Indursky
Mr. and Mrs. Jon Landau
Mr. and Mrs. James Dunning, Jr.

E Street Band keyboard player Danny Federici is moving to California, making Max Weinberg the only E Streeter that's still a full-time resident of the Garden State. So eager is Federici to move to the West Coast that he will auction off his 7.5 acre Colts Neck, NJ estate and virtually everything in it, including select E Street Band memorabilia, instruments, and recording equipment. The auction is set for 9 a.m., Sunday, June 27, in Colts Neck. For more information, contact Bob Koty, Professional Auctioneers, at (908) 780-1265.

Shore tidbits. . .Southside Johnny and guitarist Bobby Bandiera have been writing songs for the next Jukes album. No word yet on when that album will be released or what label it will be on. Johnny and the Jukes will play concerts and club dates, mostly on the East Coast, this summer. . .Two Jersey bands, Nude Swirl and Monster Magnet, recently released debut records. Swirl's self-titled work, is out on the Megaforce label, while Monster Magnet's maiden work, Superjudge, is on A&M. . . Jon Bon Jovi's wife, Dorothea, gave birth to the couple's first, Stephanie Rose, on Memorial Day at Riverview Hospital in Red Bank. . .The Rock Exchange, Red Bank's rock 'n' roll memorabilia shop, recently hosted a benefit for the Make-a-Wish Foundation, a non-profit organization that helps terminally ill children realize their wishes. The event at Broker's, a club in Red Bank, included guests Max Weinberg, Danny Federici, and the group Stone Caravan. They raised about $1000 for the foundation.



The Professor

Roy Bittan interviewed by Ermanno Labianca

(Adapted and edited from the book *Local Hero: Bruce, In the Words of his Band*, published by Great Dane books, June 1993. This book features interviews with all the new band members, and in doing do, gives a glimpse into Springsteen's creative process and where his music is heading in the '90s. Author Labianca and photographer Canitano interviewed and photographed the entire band in London and New York in 1992 and the book features these interviews matched with some striking photographs of Springsteen onstage during the past two decades. This excerpt features Labianca's interview with E Street piano man Roy Bittan.)

Roy Bittan is the historical marker of Bruce Springsteen's new band, a sort of reference point for sound technicians and a safety net for everyone on stage. He was the key in the early days of the new band when things were still uncertain and personal relationships were being founded, and the sea of Lucky Town might not have been as smooth as oil. Bittan is known as "The Professor." He acquired his nickname over the years, and it reflects his professionalism and the respect he's earned. He has left his mark on 18 years of musical history, through his keyboard contributions to tunes such as "Jungleland," "Backstreets," and "Point Blank." This small and gentle man from Long Island—who used to introduce "The River" with the notes of Morricone's "Once Upon a Time in the West"—has been creating, almost without being aware of it, a unique and distinctive sound; a sort of trademark for American rock 'n' roll of the '80s, from both the keyboard of his grand piano (worn out by the soles of Bruce's boots) and from his synth, glacial and yet so human. As he opens the door of his suite in the Mark Hotel in New York for this interview, in July of 1992, he's wearing shorts and a t-shirt. As I interview him in his huge armchair, he crosses his legs under him and for the rest of the interview he continues to play nervously with his feet as he remembers the time when he was Bruce's ex-piano player. I can't take my eyes off his hands.

Let's start with your musical background and with the experiences you had before joining the E Street Band.

Before I met Bruce I was doing studio work in New York and I played in a band in Long Island. Actually I played the Hammond organ at the time. In those days, it was very popular. We are talking about 1966, everybody had Hammond organs, so I did studio work, I played in a band and I was in a road company in Jesus Christ Superstar for a while.

Yes, I heard that. It was in theatres, right?

Yeah, a theatre was something that was presented to me and it seemed like fun because it was a rock opera, so I went out and did it. Actually it was great, it was a great show of course and it had wonderful music, so I really enjoyed doing it. I really did not have any kind of theatrical background but I did it because it was a fun thing to do.

And it must have come very naturally to you because you were a musician there.

Yeah. So I did that and I mainly, you know, was looking for studio work and playing in bands and stuff. I met a woman in Jesus Christ Superstar who was a terrific singer and songwriter and at that time I produced a record for her.

What was her name?

Her name was Nikki Akema and she only made one record. She was a terrific singer. Somebody told me recently that she is very seriously ill. It was one of those things you know, we made a nice record and nothing ever happened. But I guess what was even more significant for me at the time, was that I was living in Massachussetts, playing with her in a band and we had a show at Max's Kansas City, 1974, in New York and it was a double bill; it was us and it was Bruce playing every set, every night be-

cause I just thought he was amazing. And I thought the band was amazing and also I had a great affinity for the music and really understood what it was about.

What was your background at the time? And why do you use the expression "affinity"?

Because the music was grounded in all early rock n'roll, soul, a little bit of blues and R&B; I had all the same roots. Also, Bruce's musical sensibility–how he would construct songs harmonically, melodically–I felt a very strong closeness to. Anyway, we talked a little bit, Bruce and I, and we didn't exchange numbers or anything like that, we just talked a little bit. And six months later I left Massachussetts and moved back to New York and I don't know if you've ever heard the story. I picked up the "Village Voice" one day and I looked in the back of the newspaper, at the music ads, in those days there were legitimate ads in the paper and I saw an ad for Bruce Springsteen and the E Street Band–piano and drummer wanted". That's what happened to me before I joined the E Steet Band. I auditioned and... after going down a couple of times, Mike Appel called me up and asked me if I wanted the job. So I said I'd love to.

How did you manage to match the material that the band already had?

Actually I had heard some of the material from the albums and I just went in and they said "Come on in and jam." So, the first time I went back I think we actually played a few of Bruce's songs and I listened to the album once or twice. I didn't wanna study too much because I wanted to do my own things. I just kinda got familar with the songs and I just went in and played.

Then you went on tour and your piano style was getting a lot of attention...

My piano style. I think what happened there was when I joined the band, Bruce's material brought out something in me. I mean people always told me I had my own personal style, but I never really heard it very much. In later years I listen back and I hear what people were talking about. But at the time I was never conscious of a particular style; it seems like I did have a style, even early on, I listen to the things that I've done all through my career and I had a highly personal style and I guess what happened was I hit Bruce at the time when I was able to be very creative within his framework and he was looking for that kind of input. So, for me, I took those songs and just adapted my own sensibility, musical sensibility, to his songs and like I said, I felt very strongly about what he was writing about. I didn't come from the Jersey Shore but I came from the New York Shore and when he talked about the boardwalk in Asbury Park, New Jersey, I had the boardwalk in Playland, in Rockaway Beach and it was very similar.

It seemed like he was telling the same stories.

Yeah, I was relating very strongly to the things that he had talked about. Rockaway Beach, where I grew up, was very much like the Jersey Shore. It's just New York, the other side of the bay. Bruce was very sort of piano-orientated at the time. I mean, I followed Davey (David Sancious, Ed) who was such a strong keyboard player, so creative, Bruce already had a tradition of working up songs and arrangements based on keyboards. I got in there and it was wide open for me. We worked up "Thunder Road", we worked up "Backstreets", "Tenth Avenue" and on all these songs I really got to do what I felt, without any constrictions. I really felt like I brought myself to that record. Of course I had that freedom all along the line too, but that album in particular. I really felt like we cut that record basically: piano, bass and drums.

How did Bruce's lyrics influence your piano style? Did you go over song lyrics to get in the right mood for the song?

That's what I'm saying, because I grew up down the New York shore.. the lyrics to me.. I'm the same age as Bruce... I think we had a very... I can't say similar experience in terms of growing up in our families, we certainly have different families. But we certainly had similar experiences, I think, out in the teenage world, down the shore and we hung out on the beach, the boardwalks and the clubs. So there were a lot of similarities and he was writing about themes that touched me deeply. I was very involved with the lyrics.

'My piano style. I think what happened there was when I joined the band, Bruce's material brought out something in me. I mean people always told me I had my own personal style, but I never really heard it very much. In later years I listen back and I hear what people were talking about."

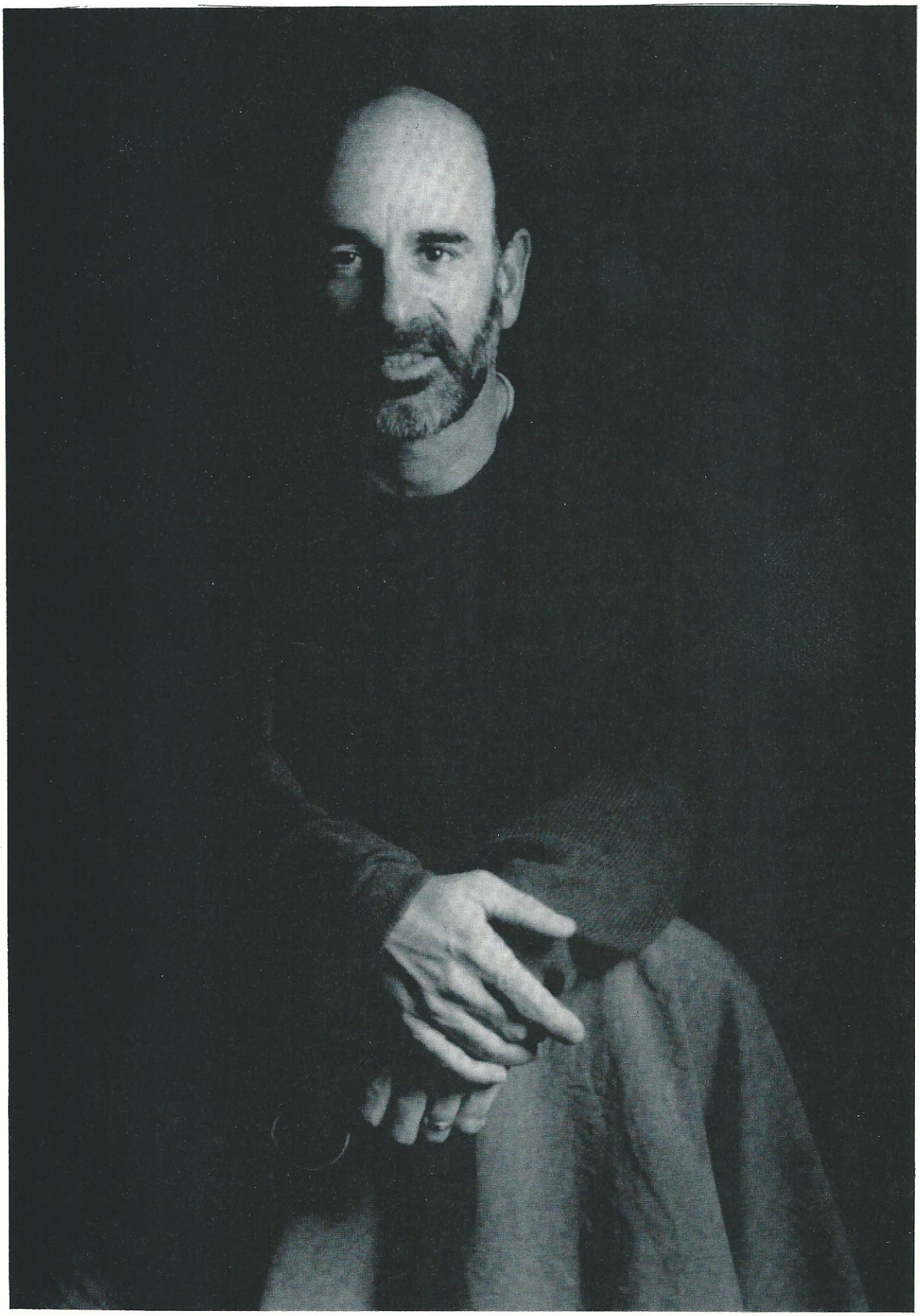
What do you remember of the 1980 sessions? It was a very busy period for you: we heard tons of tapes, lots of Bruce's great unreleased songs, the* Dedication *album with Gary U.S. Bonds...

It seems we did record a lot, a lot of live sessions with the band for The River. Some wonderful songs. There's a whole bunch of stuff that Bruce has never released that's wonderful, amazing. It was very creative for the band at that time, I thought. And.. what else did I do? I did Stevie Nicks' record and I did a small tour with her. And in between I guess I've always tried to do other things, I always felt that it brought me creativity and I always had the need to work in other situations with other musicians. I worked with Bob Seger at that time too.

What has happened in the last few years of your life, when you haven't been working with Bruce and waiting for the famous calls to get back in the studio again to make a record?

I love playing, I would always play. I'm interested in producing and songwriting also. I wrote "Roll of the Dice" and "Real World" with Bruce and co-produced the records. I have a great interest in producing. I just produced an album for Patty Smyth. She's one of the most wonderful singers I ever came across. She had a few hits in the Eighties.

GIOVANNI CANITANO PHOTO



ROY BITTAN

I remember seeing you walking backstage to say hello to Bruce after his acoustic performance at the Christic Institute benefit in Los Angeles, November 1990. He did "Real World" that night, a song you co-wrote with him: was your songwriting partnership at an early stage at that time?

We'd already been working on some ideas for a year or so. Everything started with "Roll of the Dice". I gave him the entire track. I had a whole track laid out and he came in and listened to it. He went back and the following morning he called me up and he said I've got some lyrics to this, it's great." So he played for me and it was wonderful because I thought it was the kind of lyrics that really fit the spirit of the music. Then we went to the studio, he put his guitar on and then we put some real drums on it because I had used a machine when I was doing the track myself. We replaced the machine with real drums and we put a real bass player on it because I played some keyboards bass on it. And that was how we got that track. That was the real start. Then we started working together in Bruce's garage studio in L.A., and then we worked on "Soul Driver", I worked up a track for that. We did "Real World" and we just took it from there, and then we moved from that stage. We went into the recording studio. So that it was right from the beginning. Yes, "Roll of the Dice." sort of touched it all off. And we just went from there.

In which position were you when Bruce decided and announced he would not work with the E Street Band anymore? I mean, did you feel it was really over or did you know he was going to call you for future projects?

I got the same phone call that everybody else in the band got.

So there was a time when you felt you didn't have a role in Bruce's music any more?

Absolutely. There were three months where I was sort of, you know, I had to deal with what everybody else has been dealing with the last couple of years, from then to now.

So we can assume that presenting "Roll of the Dice" to him was your lucky move.

I had also moved to Los Angeles because for me, producing, I wanted to be in L.A. So I was out there, you know and Bruce called me up and we had a couple of conversations about him wanting to do everything by himself. I said "Hey, good luck." I said, "I'm here to follow my course as well, you know." And I said "If you need me, you know where to get me." And three months later he called me up. I had given him some... played him some tracks over the last few years, things I worked up by myself. He said "Hey, let's get together, and play me a couple of things". So we did, and I gave him a little tape of a couple of these pieces, and he took it back, and that's how it started. I don't believe he had the intention at that point to actually work with me when he called. I mean, he called me like he called everybody else and for three months, like I said, I just thought he was gonna go ahead and make this record. With other people.

What was your feeling when you got the call? After fifteen years it must be...sad, that's the word.

"We'd already been working on some ideas for a year or so. Everything started with "Roll of the Dice". I gave Bruce the entire track. I had a whole track laid out and he came in and listened to it. He went back and the following morning he called me up and he said I've got some lyrics to this, it's great."

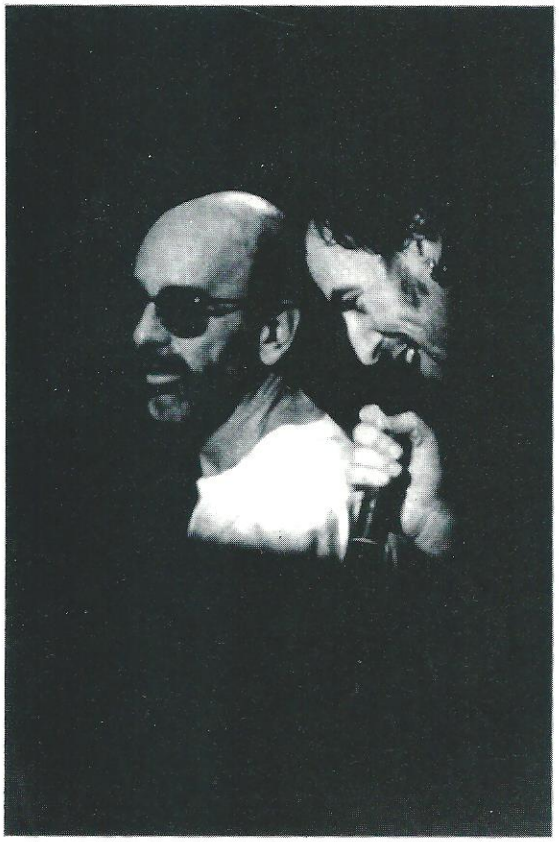
Let me put it this way: on a creative level, it's easy to understand what Bruce was trying to do. I mean, I was the new guy in the group, I'd been there only fifteen years, less than other members like Danny, Clarence or Garry. So, I understood. He hardly ever played with any other musician and I think he felt like he had come to a certain stage with the band where he thought he had finished something and he wanted to move on somewhere or at least explore. Sometimes you have to do that I understood that. On the other hand, emotionally, I think that I speak for everybody, I think we all felt that we had invested a lot in this situation. We had all really given the best years of our lives to the band, to Bruce and that we were a big part certainly of what Bruce Springsteen is about. It was difficult to be told, I guess that we were not supposed to be part of it anymore. Or forever or for a little while. I just wonder sometimes that at some point in the future, he will call everybody up and say "Let's play a little something again". I hope that happens because I think that the band was a wonderful band and I would love to play again with everybody. I think that part of the reason Bruce went off without the band was that he wants to increase his options and that means...I don't think he was putting the band away forever. I like to think he was just looking for something else and maybe we'll return to it atsome point.

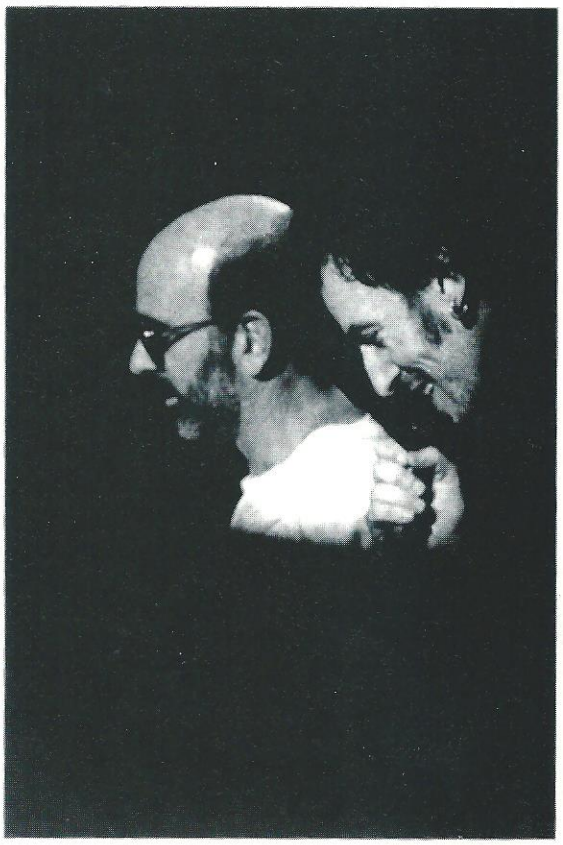
So you don't think that this is going to be a steady band?

I just don't know. All I'm saying is, I thought the E Street Band was a wonderful, wonderful band and I hate to think it is over forever. That's all. He may never play with the band again or he may call up everybody in a couple of years and say "Hey, let's get together and do this or that." I have no idea. I just know it would be great fun to play again with the band. Not that I'm not having a great time now: these guys are wonderful and it's been great fun. It's just getting better and better every night.

In the first two or three shows of the tour–I'd say Stockholm and the first night in Milan–your keyboards sounded very loud.Was that a technical problem or did you and the sound engineer do that in order to help the band reach the right blend?

I know what you mean. Look, we started the tour and we had a new sound company, a new sound mixer, a new monitor mixer, different speakers. And we had a new band. Nobody had really heard this band before and it's not easy to mix a band if you're unfamilar with how they play. And we also had new material. Everything was new, so if the keyboards were loud at that





GIOVANNI CANITANO PHOTO

particular time, I don't know, I certainly wasn't out there but I'm assuming that it was our sound mixer trying to get a handle on what was happening. Maybe he felt that I was the guy who.. who had a handle on the whole situation, so maybe he was putting it up higher.

On two of the songs you play live–"Souls of the Departed" and "57 Channels"–there's some vocal effects going on.

Yeah, I control those from my emplacement. The samples were part of the dance mix that Steve (Little Steven, Ed) did. I think it was Bruce's idea, that he wanted some new bites, sound bites. Steven found some samples and then my keyboard techs did all the samplings, arranged the whole thing so Steven could use them in the song.

How come some of the vocal effects on those two songs actually come from the middle of the arena?

Yeah (laughs) I think it was Bruce's idea. I don't know how that really came about.

I found it really interesting; just as if the intention was to have those effects coming from outside the song itself and then joining in; both being two distinct things.

That's a good point of view. They set something up here, in the main system of the arena, right on the centre.

There is also a guitar intro to "Souls of the Departed", but neither Bruce or Shane Fontayne are playing their instruments...

It's sampled. I just hit the key and it plays the sample.

Talking with everybody in the band I have a clear picture on how Bruce has been rehearsing everybody and putting a group together: what was your role during those auditions? You were there all the time, right?

Yes, I was there. Bruce has very strong instinct, very strong sensibility. I do too. We would sit and we would play with these people and we would both get a feeling about everybody. And we would talk about it and I think Bruce would use me as another pair of ears and another opinion. We didn't always agree, but we agreed about most everybody. We disagreed only about individuals, that's only natural, but I wouldn't say that we.. I think that for the most part we heard the same things in everybody.

We tried very hard to find people who were not only wonderful players, but that had a particular spirit, because we spent a lot of time on stage with a bunch of musicians who collectively had an amazing spirit. To replace that you've got to have something that has a wonderful spirit, because that's what the band was about, about honesty and commitment. You can't walk on stage with a guy like Bruce and not feel these things and not bring that to the stage. So there were people who came and were wonderful players, but for some reason or another, it just didn't feel like they were the right people. I think that Bruce and I...I really understood what he needed to surround himself with and I think therefore it was easy for me to help him access people for this job and I think that the test, the real proof at this point is that after we sort of picked everybody, when we put it all together, it felt great. So I think we did a real good job in putting the band together.

DANNY FEDERICI

In our second installment of *Exit off E Street, Backstreets* catches up with the former E Street Band keyboardist, who tells us that his impending move to California has as much to do with scoring movie soundtracks as it does with no longer having to mow the lawn.

By Robert Santelli

Danny Federici is walking around his 7.5 acre Colts Neck, NJ estate, recalling all the hopes he had for the place when he purchased it a few years ago.

Out in the barn he built a beautiful 24-track recording studio and set out to produce home-grown Jersey rock talent within its four walls. Little came of the plans because Federici never found the right artists with the right songs.

The picturesque pond across the driveway looks like the perfect setting for whiling away lazy summer afternoons. But the snakes and the snapping turtles that call the pond and the soft, muddy ground around it home, force Federici and his wife, Kathlynn, to keep their distance.

The fenced fields adjacent to the recording studio were supposed to have horses grazing on them. But even though Colts Neck is horse country, Federici never got around to filling the stables with the animals. As a result, Federici has had to spend nearly two days of every week each summer cutting the grass with his tractor.

"I'd been working with Bruce for a long time. . .I don't know if I was ready to end that connection."

Then there's the house that Federici renovated, enlarged, and re-decorated—but never quite finished. Now the rooms are stocked with boxes filled with clothes and personal items. In a couple of weeks they'll be put in a moving van and shipped to California. For Federici, longtime member of Bruce Springsteen's E Street Band, that day can't come soon enough.

"I need a change in my life," he says, running his hand through his hair. "I need to work again. I need to feel good about myself and my music. I don't think I can do that here in Jersey."

PHIL CECCOLA PHOTO

Danny on stage at the Spectrum on the Darkness on the Edge of Town *tour, 1978.*

So Federici, like Springsteen, sax player Clarence Clemons, and fellow keyboards player Roy Bittan before him, is moving to California. The E Street Band and its glorious rock 'n' roll legacy are things of the past. Now Danny Federici is about to start a new chapter in his personal and professional life.

"Yeah, it's a new beginning, and it's exciting," Federici says, eyeing the painter who is putting a fresh coat of paint on the exterior of the recording studio. "I'm ready, I really am."

To make the change complete, Federici is auctioning off his estate and just about everything left in it on June 27. Furniture, recording equipment, organs, tractors, dishes, tools, you name it. Everything goes to the highest bidders. Federici says he plans to live more simply in California and that he has no use for so many possessions. But he also admits that all the stuff—and the estate too—reminds hin of times that are, well, over.

"I'm not cutting my roots entirely," he explains over coffee later on in the afternoon. "I have family here in New Jersey and friends, too, so I'll keep in touch. But what I want to do with the rest of my life I can't do in New Jersey. I need to be in California, so that's where I'm going."

What Federici wants to do in his post-E Street life is make music for movies. "I want to be the one who looks at a film and says, 'This is the kind of soundtrack you need' and then write it," he continues. "I observed the process. I know how the system works, and I know I can do the job. I just need to be around when the opportunities arise. There aren't too many opportunities in New Jersey for this kind of work."

When Springsteen lowered the boom back in 1989 and told Federici and other members of the E Street Band that he planned to make his next record and tour with other musicians, Federici was hurt. "I'd been working with Bruce for a long time," he recalls. "Longer than anyone else in the band." (Federici's professional relationship with Springsteen began all the way back in 1969 with the group Child.) "I don't know if I was ready to end the connection."

In the months after Springsteen dissolved the E Street Band, Federici worked at getting a number of new projects off the ground, including one that reunited him with E Street bass player Garry Tallent, who now lives in Nashville, and singer-guitarist Billy Chinnock. Back in the mid-'60s, all three were in an Asbury Park-based group called the Downtown Tangiers Band. The idea, recalls Federici, was to get the band going again and pick up where he and the others left off all those years ago.

The "new" Downtown Tangiers Band got some spec money from Warner Brothers to make a demo which they cut in Virginia Beach, Va. "But Warners wasn't interested in what we came up with, and it was obvious that a lot of time had gone down and we

JAMES SHIVE PHOTO

"Now you see 'em, now you don't": Bruce Springsteen and Danny Federici ring in the new year at Nassau Coliseum, 12/31/80.

weren't the same people we were when the Downtown Tangiers Band was going around the first time," explains Federici. "The project just sort of fizzled out."

Federici also toured the U.S. and Japan with Dave Edmunds in 1990 and was part of the E Street Band revue last year with Clarence Clemons, Max Weinberg, and Tallent. The band backed up the likes of Darlene Love, Johnny Rivers, Percy Sledge, Mitch Ryder, and Chuck Jackson. Last November, the revue raised nearly $250,000 for World Hunger Year from a benefit concert at the Count Basie Theatre in Red Bank.

Federici also performed with the E Street Revue at President Clinton's inaugural in Washington, D.C., in January. But the one thing he wanted to do—produce new talent and make records—seemed forever stalled at the starting line. That's when Federici began looking at filmscore possibilities.

"I've always been interested in the way music interacts with film," he said. "And I think I have a knack for that kind of work. I hear things that are being sold to studios and I say to myself, 'I can do that.'"

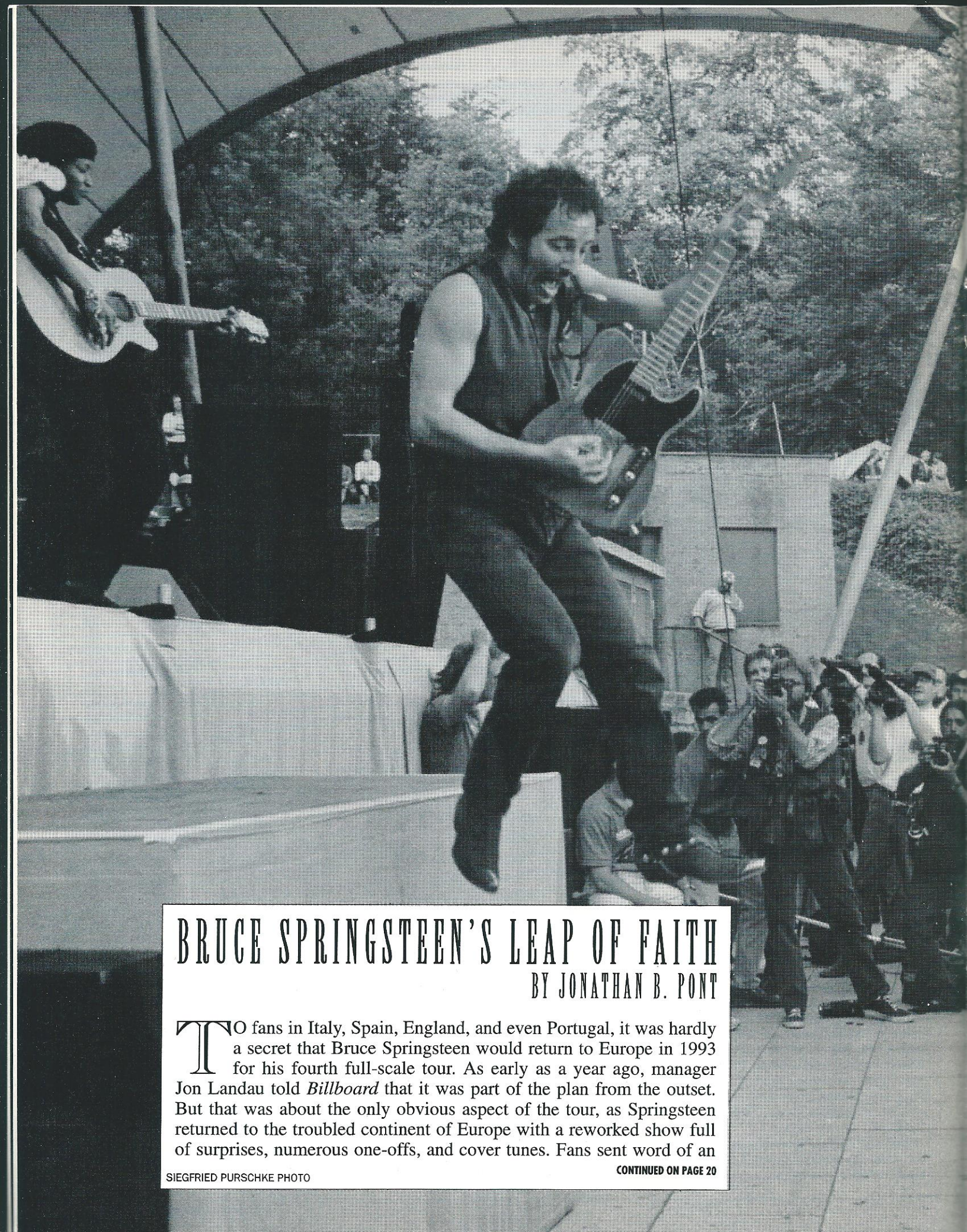
Thus far, Federici has only done "temping," or making music for bits of full-length films by producers hoping to link up with a studio. "I'm learning the business," he says, smiling. "I'm learning the ins and the outs. When I get out to California, I'll be able to put what I'm learning to good use."

He's also been working with L.A.-based director Bobby Roth and composer-engineer-producer Larry Brown. Federici has a compact recording studio in his new California home and will use it to create music for any film ideas Roth or Brown hatch.

"I've got all kinds of ideas I want to try out," says Federici. "For the past few years I've been trying to find the right thing to do. I think I've found it."

Does Federici harbor any fantasies of one day teaming up with Springsteen and the E Street Band? He takes his time formulating his answer.

"If the situation was right, yeah, that would be nice," says Federici. "But I don't know if that will ever happen, and if it did I don't think we could ever re-capture what we had as a band. We had something really special."



BRUCE SPRINGSTEEN'S LEAP OF FAITH

BY JONATHAN B. PONT

TO fans in Italy, Spain, England, and even Portugal, it was hardly a secret that Bruce Springsteen would return to Europe in 1993 for his fourth full-scale tour. As early as a year ago, manager Jon Landau told *Billboard* that it was part of the plan from the outset. But that was about the only obvious aspect of the tour, as Springsteen returned to the troubled continent of Europe with a reworked show full of surprises, numerous one-offs, and cover tunes. Fans sent word of an

SIEGFRIED PURSCHKE PHOTO

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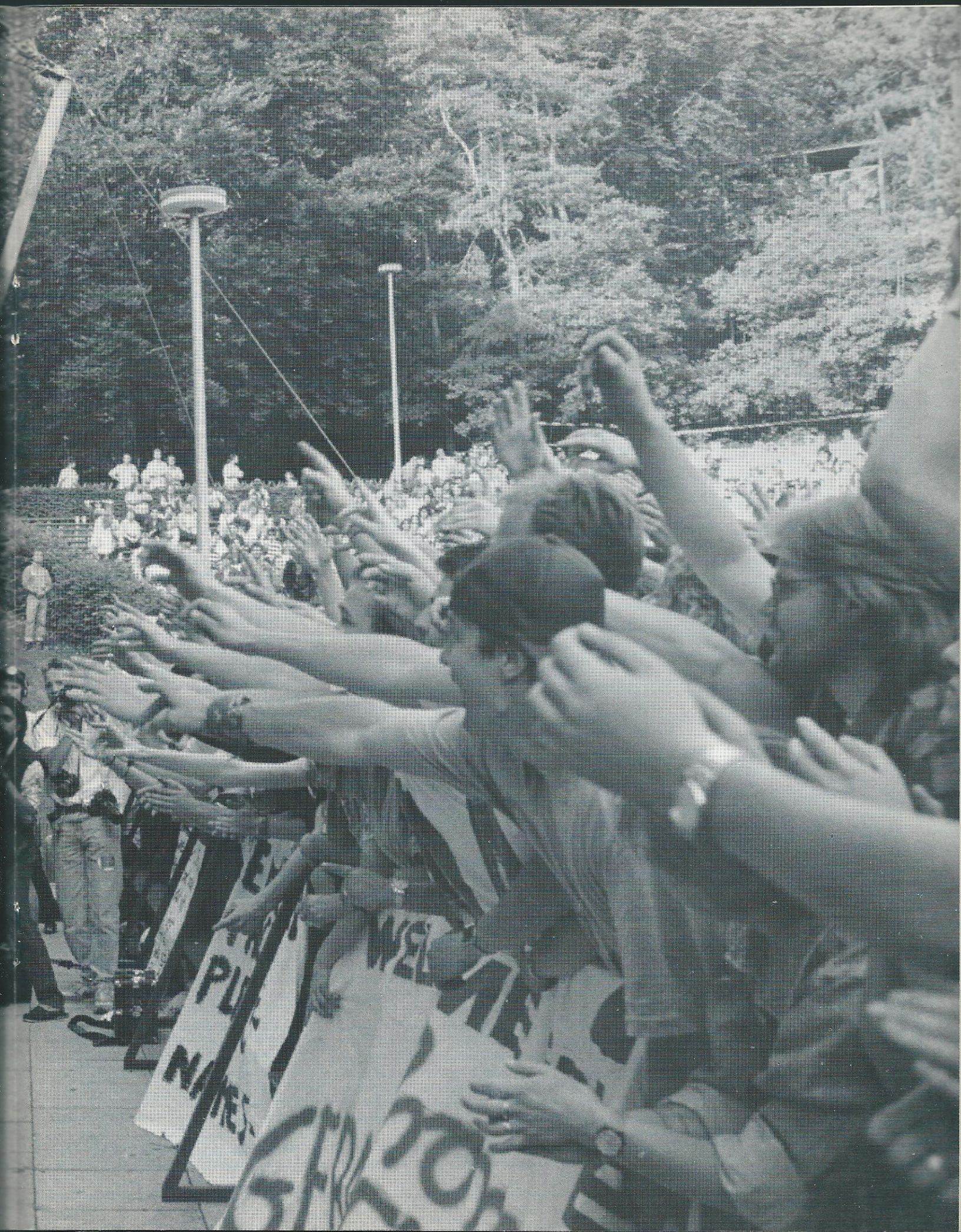
WELCOME

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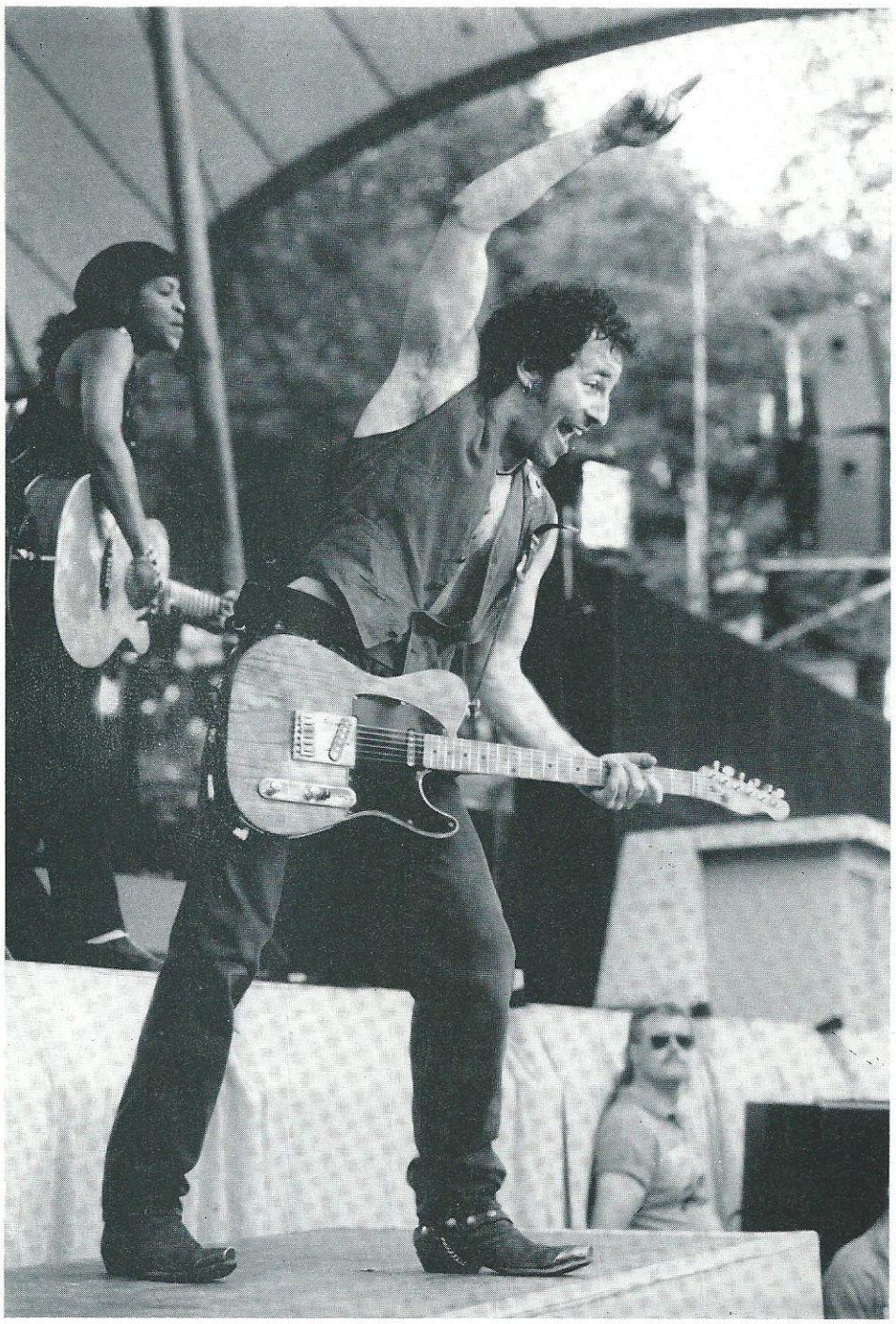


"Is it a bird? Is it a plane? It's Bruce on "Better Days," 5/14/93, Berlin.

CONTINUED FROM PAGE 18

overjoyed Springsteen, a happy man with a mission to rock those in attendance into oblivion. Most nights, he succeeded, keeping some audiences longer with encores that rivaled his longest ever in terms of length and song selection. The band continued to improve, and Springsteen's guitar playing on "Lucky Town" and "Because the Night" remained superlative. And when Springsteen played two nights in a single venue, as was the rule for the first part of the tour, the element of surprise was especially strong. Fans in Sheffield were particularly lucky: 16 songs floated in and out of the set over the two nights, making that stand a touchstone for the tour.

This tour distinguished itself from the previous two legs of the *Human Touch* and *Lucky Town* tour because Springsteen continued to take risks. He easily could have returned to Europe with his new band, fine-tuned and firing on all cylinders, and played the same show that he settled into last fall. It was, after all, a compelling show that highlighted new songs like "The Big Muddy" and "Souls of the Departed," which weren't exactly benchmarks in Europe last summer. And, with the economic uncertainty and the genocidal free-for-all in the former Yugoslavia, the political overtones would be hard to miss.

But Springsteen has a penchant for soul-searching in Europe that goes beyond writing up the set list every night. Whether audiences make him more comfortable or he feels more at ease to take bigger risks, Springsteen has worked musical miracles for himself and his fans in the smaller halls of Europe. The '81 tour, for example, presented the challenge of an almost entirely new audience, and Springsteen responded by crafting some of his most compelling shows ever. Many fans have argued that the European tour in '81 was the first time that Springsteen really found the key to integrating *The River* material with the older songs. Instead of packing 18 to 20 of the new tunes into the set as he had done in the U.S., Springsteen streamlined, exploring each night with different songs and longer raps. By the end, Springsteen had a leaner show that was far more complex than the earlier *River* dates. The European audiences deserved part of the credit.

Springsteen began these shows with an acoustic set that proved effective and left the old-timers shaking their heads. The 12-string Christic Institute version of "Darkness on the Edge of Town" usually split time with a brand-new arrangement of "Seeds," while "Mansion on the Hill" platooned with the first-ever acoustic performances of "Adam Raised a Cain." "Seeds" stands out, with its rollicking, Dylanesque, stature and almost matter-of-fact delivery. The anger and bitterness of this song seem to have been resolved, yet it comes across even better than its electric and acoustic predecessors. It bears no resemblance to the rendition from the Bridge School Benefit in 1986.

The real gem in the acoustic set was "This Hard Land," the song recorded for and left off *Born in the USA*. This was perhaps the highlight of the entire 1992-93 World Tour, a song that Springsteen seemingly had forgotten and now turned into a high-water mark. For fans who knew the song, it was like two friends recalling an old secret from a time long ago, whispering the fragile details from mouth to ear. And for Springsteen, "This Hard Land" presented a challenge every night: play a song recorded a decade ago to people who hadn't heard it, may not even speak English, and in a setting not exactly conducive to playing an acoustic set to begin with. In the cities where the song's introduction elicited a response, Springsteen would respond with mock surprise, saying, "Oh, so you've got the bootlegs?" It was an inside joke of the first order.

And if fans couldn't get enough in the acoustic set, they didn't need to wait long for more. If his choice of cover tunes is any indication, Springsteen is obviously thinking along quieter lines these days. Of the seemingly endless number of cover tunes performed in Europe, most were acoustic numbers that highlighted the soul of the new band. Bobby King and Bruce traded vocals on Curtis Mayfield's "It's All Right," while the singers came down front on this and on Jimmy Cliff's "Many Rivers to Cross" and "Satan's Jewel Crown." All three songs debuted on this tour, and fans reported that they became favorites as time went on.

"Many Rivers to Cross" is the second Jimmy Cliff tune to become a major part of Spring-

steen's show, and is unlike anything else he has done. The singers—Gia Ciambotti, Carol Dennis, Cleo Kennedy, and Angel Rogers—dominated with a rich, powerful gospel treatment on the refrain, while Springsteen carefully weaved the verses in between. While the search-oriented message made the song a natural for Bruce to cover, it was really the singers' moment. Their performance on "Many Rivers" was reason enough to have brought them on tour, but it was odd that Springsteen waited this long before he brought in a number on which the voices could really shine. Other songs featured the singers, like "Hungry Heart" from 1992's *Dress Rehearsal* broadcast, and "99 1/2 (Won't Do)" (7/25/92), but were played only once. The singers' presence was one of the major differences on this tour; each leg should have had its own number for them.

While Springsteen surprised fans by the songs that were played, he also surprised them with songs that were not. Most were thrilled that Bruce finally dropped "Cover Me" after playing it at every show since the Meadowlands run in 1984. More puzzling was the departure of some of the *Lucky Town* material, namely "Local Hero" and "The Big Muddy." These were core songs in 1992; that they were left out in Europe indicated that Springsteen sought to modify substantial themes. This was apparent in the acoustic set and in the second set.

Instead of "Soul Driver," Springsteen returned again to "Who'll Stop the Rain." Perhaps the ultimate song of defiance, Springsteen never seems to run out of places to use it to great effect: coupled with "Badlands" (8/24/81 is a good example here); with "Born in the USA" (10/21/84); and here, with "Souls of the Departed." Although Springsteen introduced it every night as a "prayer for Bosnia-Herzegovina," this served as one of the most damning indictments Springsteen has ever dished up. But while sure-fire in theory, Springsteen's performances of "Who'll Stop the Rain" on this tour seemed flat. More than any other song, fans commented that Bruce just didn't seem into it. The band's playing was competent, but the '93 version lacked the fire of E Street Band versions. Perhaps this could be chalked up to the relative youth of the band, but people reported that Bruce himself seemed to go through the motions on this one more often than not. And that's a shame.

But while a given song may have lacked the old fire on some nights, there were plenty of one-night-only surprise performances and guest appearances to compensate. Springsteen played three of his own chestnuts, "The Promised Land," "Point Blank," and the second-ever acoustic arrangement of "Born in the USA," just once. Performed on 12-string with a slide, Bruce offered up a version he called "USA Blues" on his set list. It was an effective blend of the Bridge School version, "Reason to Believe" from the Christic Institute concert, and, eerily, his own reading of CCR's "Run Through the Jungle" from the European leg of *The River* tour. Once again, Springsteen took this song back to its roots, wresting back what little misinterpretation may remain over the song's meaning and spitting out the remnants for a crowd stunned into silence. Note that Springsteen sang only the verses: nowhere did he sing "born in the USA."

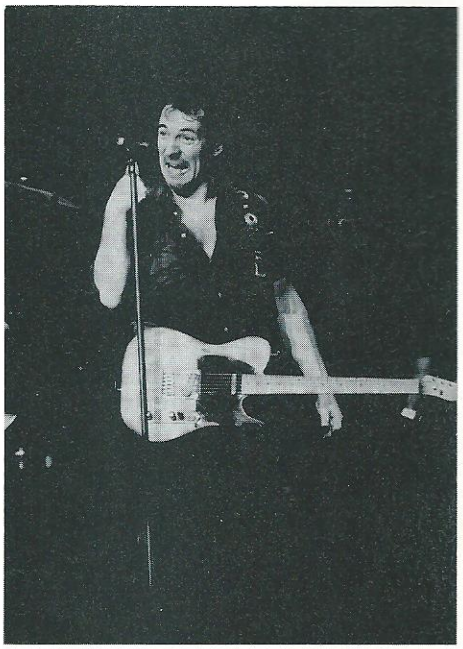
So what does Europe have that makes it so conducive to Springsteen's willingness to make major changes to his show? First, at the indoor level, the percentage of actual fans in the audience is probably far greater than at a comparable show in the U.S. These people are more patient and probably are less interested in hearing "the hits" than most audiences in America. And audiences in the U.S. are probably more interested in a party atmosphere than fans in Europe, a greater majority of whom want a concert with distinct emotional highs and lows.

Contrast Bruce's performances of "crowd-pleasers" ("Sandy," "Spirit in the Night") at the Meadowlands last summer with some of the songs debuted in Europe. Springsteen responds to the greater investment the Europeans make with a greater willingness to take risks. Even in the larger stadiums of Spain, filled with younger people, Springsteen brought back "Across the Borderline" and sang part of it in Spanish. It was riveting.

A European setting probably didn't hurt matters either. Much like Hemingway setting *The Sun Also Rises* in post-World War I Europe, songs like "Across the Borderline" and especially "This Hard Land" become something greater, taking on an almost cinematic nature that just wouldn't translate as well here—at first, anyway. Although these songs would be well-received by fans in America, the context of the setting just isn't the same. It's the same concept of *the moment* that made Springsteen wisely choose to abandon the re-recording of the *Nebraska* material in a New York studio. Had those sessions emerged, I guarantee that *Nebraska* would not be what it is. Great music is always about *the moment*, and while Springsteen has shared a great deal of those with audiences in the U.S., some of them simply happen in Europe.

TOUR 1993

Unlike 1981 and 1985, however, Springsteen won't bring the show back to the U.S. for another full swing. He could easily go out and do another 25 shows in the U.S., play acoustic sets and all these great new covers, and get great marks from fans and critics alike. But one has to credit Springsteen for *not* going back out, too—he proved his point with each leg of the tour. From a fan's point of view, these European shows stand as a high-water mark for Springsteen's ability to craft and deliver a high-energy, thoughtful show that still surprises the every-night fan. It's probably best to let these waters recede for the time being and wait for the next storm to brew.



RENE VAN DIEMEN PHOTO

Gent, 4/23: "I dare you to say that to Bobby."

GLASGOW 3/31

SECC • GLASGOW, SCOTLAND: Darkness on the Edge of Town/Mansion on the Hill/This Hard Land/Better Days/Lucky Town/Atlantic City/57 Channels/Trapped/Badlands/If I Should Fall Behind/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Human Touch/Because the Night/Brilliant Disguise/The River/Souls of the Departed/Born in the USA/Real World/Light of Day//Glory Days/Bobby Jean/Thunder Road/Born to Run/My Beautiful Reward/Working on the Highway

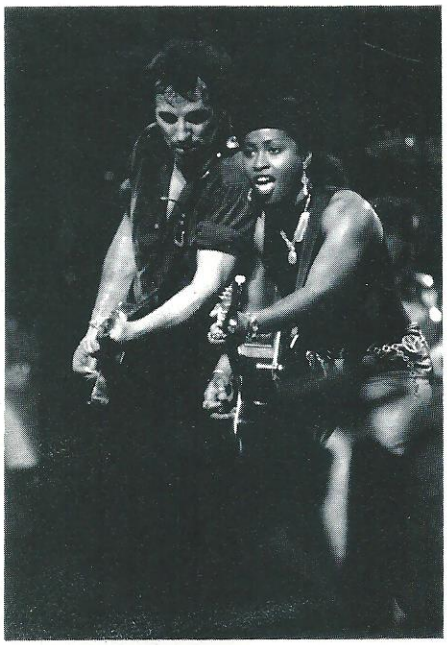
NOTES: Bruce begins his fifth full-scale tour of Europe with a reworked show that includes an acoustic set at the beginning. "Darkness" makes only its third appearance as an acoustic number. "Mansion on the Hill" was last played 10/13/86, Mountain View. "This Hard Land," meanwhile, makes its official debut. Bruce introduces the song, saying it was "a song I recorded around 1984 or '85 but never got around to releasing—I guess I should have. So, this is for the fanatics out there." "If I Should Fall Behind" and "The River" are played in brand new acoustic arrangements, with Roy Bittan playing on the latter. Note that "Local Hero," "Living Proof," and "Cover Me" are not played.

REHEARSAL: The previous day, Bruce and the band play "Better Days," "Lucky Town," "Darkness," and numerous arrangements of "Point Blank," which Bruce also rehearses by himself. Bruce also tries out all three songs included in the acoustic set.

PRESS: Craig McLean, writing in *New Musical Express*: "'Because the Night' is the night's first real rouser—clunkily, reassuringly metal-laced. Dropping down low, 'Brilliant Disguise' is keenly yearning. Ditto, with added mellow melancholy, 'The River.'

"But still it all remains acutely distant, so dissipated is the sound, even when he's playing

RENE VAN DIEMEN PHOTO



Checking things out in Gent, 4/23.

to the gallery with a hearty rap/riff type thing detailing our our lad's typically valorous efforts to get to Glasgow tonight. Driving, flying, crashing, swimming his way here—'Rode a big old whale right up the river Clyde,' he roared. 'Can you tell me where I can get some haggis tonight?' We snored.

"Born in the USA? Bored in the SEC. The future of rock 'n' roll is past."

GARY'S COMMENTS: I was glad that I went through the trouble of queuing for over three hours to get a good place near the stage. Without seats, however, it was pretty wild at the front. Consensus among fans was that the show was excellent. The first set seemed especially pleasing for the "fanatics," as Bruce calls them. One report in *The Glasgow Herald* called the first set "laboured" but raved about the second half, probably because the material was more familiar. I thought the show was killer, especially the first set which had a more unpredictable choice of songs. Seeing Bruce finally play "This Hard Land," which I have always maintained is one of the two or three best songs he has ever written, was a particular high point.

DORTMUND 4/3, 4

WESTFALENHALLE • DORTMUND, GERMANY 4/3 SET Darkness/Mansion on the Hill/This Hard Land/Better Days/LT/57 Channels/Trapped/Badlands/Living Proof/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//HT/Because the Night/Brilliant Disguise/The River/Souls/BIUSA/Real World/Light of Day//BJ/GD/TR/BTR/MBR/Working

NOTES: Bruce debuts a version of Jimmy Cliff's "Many Rivers to Cross" in the first set. Much like the acoustic version of "Spirit in the Night," the background singers come down front for this one. "The River," making only its second appearance ever in the second set, is dedicated to the Italian fans in attendance. Jon Bon Jovi and Richie Sambora join for a four guitar assault on "Glory Days."

TICKETS: Sold out. No tickets at the box office, but there are plenty available outside.

The first two shows that we saw (there were 12 of us!) were surprising because of their power and energy. We departed from Italy a bit disillusioned because of the comments in Italian papers about the Glasgow show (their best comment was that it was "boring"). Soon after the show started, however, we discovered that the show was better than last year: the band sounded like a band, the set list was changing (mostly, deleting "Cover Me"), and Bruce himself seemed to be in his best shape since 1988. He smiled, laughed, jumped (even into the crowd during "Leap of Faith"), and he played guitar like I haven't heard since 1981.

But the real surprise is "The River," before which Bruce whispers, "this is for my Italian friends." The acoustic version, never played before, was for us! We had given him copies of an Italian fanzine called *The River* that afternoon. You can imagine how we felt.

RALF'S COMMENTS: "This Hard Land" was introduced in German as an unreleased song. Bruce was accompanied by Roy and the song led to a rather strange clap-along mood which Bruce obviously enjoyed. "Many Rivers to Cross" was in an almost a cappella style with the singers coming all to the front of the stage. "Leap of Faith" had a short German intro. "Roll" had a totally new ending. He only uses lines of Solomon Burke's "Everybody Needs Somebody to Love" to do the build-up and the end. This was one of the best of the shows of this tour so far, but let's wait for the other shows....

4/4 SET: Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Living Proof/Many Rivers to Cross/Leap of Faith/Man's Job/Roll of the Dice//The Promised Land/Gloria's Eyes/Prove It All Night/HT/The River/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Working

NOTES: Improved sound over the first show. "The Promised Land" is played acoustically. "The River" is performed with the band in its familiar arrangement. Both nights, Bruce picks a girl from the crowd to dance with him during "Working." Note that "If I Should Fall Behind" is not played either night.

TICKETS: Seats behind the stage are unoccupied this night. Tickets sold at the box office.

RICCARDO'S COMMENTS: After "Badlands," the crowd won't stop singing, but Bruce tries to begin "Living Proof." Instead, he reprises the final verse of "Badlands"! "Working on the Highway" was also reprised after the band had set down their instruments. 4/3/93, Dortmund: 175 minutes, 28 songs.

ZURICH 4/7, 8

HALLENSTADION • ZURICH, SWITZERLAND 4/7 SET: First set same as 4/3; second set and encore same as 4/4.

NOTES: Bruce's first performance in Zurich since 4/11/81. Bruce comments before "This Hard Land" that it was "recorded a long time ago but I guess we never released it." The crowd cheers and Bruce responds, "Oh, so you heard some of those bootlegs, huh?"

SOUNDCHECK: "Downbound Train" is played.

DAVE'S COMMENTS: All in all, a major performance, great delivery! The first set was especially powerful, with Bruce in fine form, playing with an amazing intensity. Highlights were the beautiful new (for me) piano arrangement on "Living Proof," the stunning vocal on "Trapped," and the fabulous "Many Rivers to Cross." Zac breaks more sticks in the second set than I've ever seen a drummer break, while Shane is excellent. Bruce's voice is shot to pieces after "Glory Days," sounding like Tom Waits on a good day!

SALVADOR'S COMMENTS: My first show of the tour and although some fans I met said Dortmund was better, I found it to be excellent, much better than last year. The band is doing a great job now. "This Hard Land" was superb — who said Bruce is not unpredictable anymore? No one could have ever guessed he would play this song live.

4/8 SET: Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Darkness/Many Rivers to Cross/Leap of Faith/Man's Job/Roll of the Dice//I'm on Fire/Because the Night/Prove It All Night/HT/Dancing/Souls/BIUSA/Light of Day//GD/TR/BTR/MBR/Rockin' All Over the World/Working

NOTES: Bruce introduces "This Hard Land" as "a song about friendship and the perfect life." "I'm On Fire" and "Dancing in the Dark" (solo electric) last played 8/21/92, Cleveland, and 8/25/92, Largo, respectively. "Rockin' All Over the World" makes its first appearance since 10/2/85, Los Angeles. Set list has "The River" in place of "Dancing" and "Bobby Jean" is listed as well. Note that Bruce plays five songs from 1978, five from *Lucky Town*, four from *Human Touch*, and six tunes unreleased on studio albums.

TICKETS: Both nights sold out. 12,000 attend each show.

DAVE'S COMMENTS: If you didn't know the words to "Seeds," you would not recognize the song. It has a brand new arrangement. I was surprised to see "Living Proof" not played the second night, and the first set definitely needs "Trapped"—it's the highlight. While I'm no fan of "I'm on Fire," I'm happy Bruce is prepared to change the sets. All in all, it blew my socks off!

RALF'S COMMENTS: Bruce said he did "Rockin' All Over the World" because someone had requested it (probably a few people who were singing it during the break). There were

ONE NIGHT STANDS:
Born in the USA (acoustic)
Point Blank
The Promised Land
Midnight Special
Born to Be Wild

some Italians in the crowd who created at least down in the field a "party" atmosphere but all and all, a far cry from Milan '92. In total he did five songs from '78, five from *Lucky Town*, four from *Human Touch*, and six non-album songs.

SALVADOR'S COMMENTS: One report said that Bruce was ill and a doctor went to his hotel in Zurich. He probably had what I call the "Milano syndrome," since tonight's show reminded me of those wonderful Milan concerts of a year ago (but tonight's was better than those two). Consider that the front row was all hysterical Italians! Unbelievable second half with terrific versions of "Because the Night" and "Prove It All Night." Bruce surprises everyone with "Rockin' All Over the World"—it felt like '81!

RICCARDO'S COMMENTS: After "My Beautiful Reward," he holds up the guitar and shouts "key of B!" It wasn't "Working on the Highway" as we expected but a powerful version of "Rockin' All Over the World" that he used to play some years ago. And when he said, "C'mon, let me hear you now!," it seemed like the walls had come tumbling down. . .

MIKAEL'S COMMENTS: The first three songs he seemed to play for himself, as he played mostly with his eyes closed. "This Hard Land" was absolutely fantastic, and Bruce introduces it as a song of friendship. The desperation you hear on the outtake was all gone, and what was left was a celebration of the possibility of a new start. And Bruce's guitar solo at the end of "Lucky Town" seemed to last forever and had as much emotion as a solo can.

VERONA 4/11

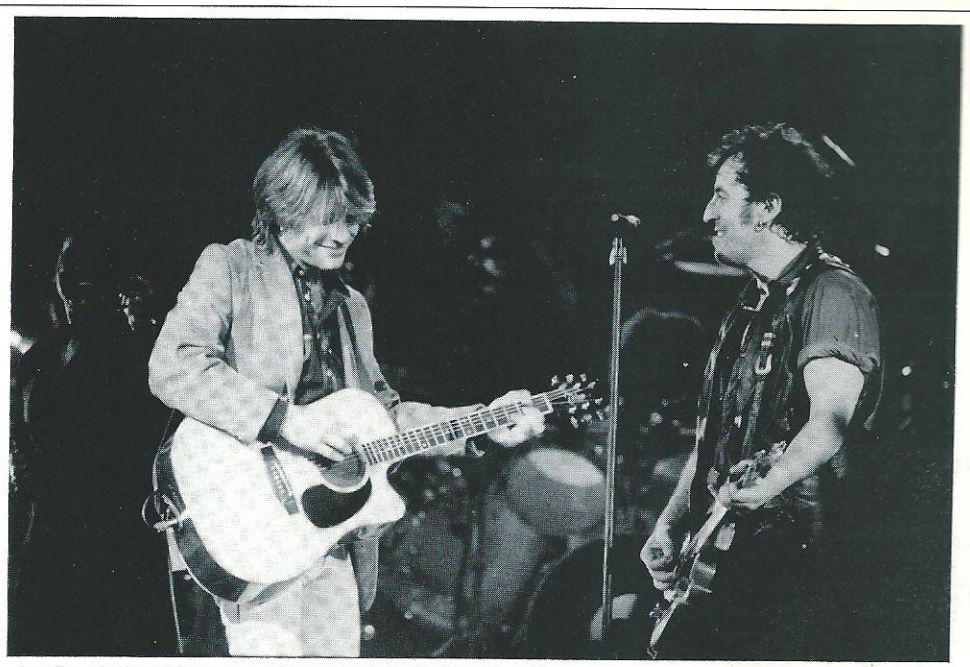
STADIUM • VERONA, ITALY Darkness/Adam Raised A Cain/This Hard Land/Time Will Tell/Better Days/LT/Atlantic City/57 Channels/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//I'm On Fire/Because the Night/Prove It All Night/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Rockin' All Over the World/Working

TICKETS: About 25,000 fans attend; stadium capacity is 40,000.

NOTES: The first outdoor show of the '93 tour. Rainy weather makes for a bit of a downer but Bruce perseveres (despite a cold) and plays a great show. Jimmy Cliff joins for "Time Will Tell" (this and "Many Rivers to Cross" appear on Cliff's 1972 album *Wonderful World, Beautiful People*). "Who'll Stop the Rain" makes its first appearance since 10/31/84, Los Angeles. Note that "Real World" is not played. Staff of *For True Rockers Only* "vote this a great show. It really works in the stadium setting."

SOUNDCHECK: Instrumental renditions of "Human Touch" and "Lucky Town" are played. "Who'll Stop the Rain" is played several times with the band, and once solo. Bruce rehearses his acoustic set as well.

RICCARDO'S COMMENTS: Bruce having a fever (a doctor was summoned to his hotel) and the constant rain before the show did not stop Bruce from surprising us all, truly deserving the



RENE VAN DIEMEN PHOTO

Jon Bon Jovi and Bruce on "Glory Days" in Dortmund, 4/3.

name "Boss." You could tell from his expression that he was quite sick, but he didn't quit until after midnight. Teenagers toward the front knew all the new material but had never heard "Prove it All Night." Maybe to save his voice, Bruce plays extended solos, and during "Prove It," he did a final solo that reminded me of the old times. The comeback of "Who'll Stop the Rain" seemed to calm the weather. And maybe Somebody gave a look down, because it stopped 15 minutes before showtime.

LYON 4/13

HALLE TONY GARNIER • LYON, FRANCE Seeds/Adam Raised A Cain/This Hard Land/Better Days/LT/57 Channels/Trapped/Badlands/Darkness/Many Rivers to Cross/Leap of Faith/Man's Job/Roll of the Dice//Atlantic City/Because the Night/I'm On Fire/HT/The River/Souls/BIUSA/Light of Day//GD/TR/BTR/MBR/Rockin' All Over the World/Working

NOTES: Bruce's cold still has not subsided, making for a standard show. "Atlantic City" opens the second set for the first time. "Who'll Stop the Rain" is on the set list as an alternate to "I'm On Fire." Bruce introduces most songs in French!

LAURENT'S AND CARINE'S COMMENTS: We agreed that this show was much better than those last year in Frankfurt and Paris. Why? Bruce was more in sync with the new band. We noticed that Bruce coughed a lot; perhaps this is why the show lasted only three hours! (indeed, our suspicions were confirmed when a French broadcast said that Bruce had suffered from bronchitis). Despite this, he set the crowd on fire. When he began with the acoustic set, people around me were amazed that a huge star could make such an unpretentious entrance. Much better than the shows that we saw last year in Frankfurt and Paris.

SHEFFIELD 4/15, 16

INDOOR ARENA • SHEFFIELD, ENGLAND

4/15 SET: Seeds/Adam Raised A Cain/This Hard Land/Better Days/LT/57 Channels/Atlantic City/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//BIUSA/I'm On Fire/Because the Night/HT/The River/Who'll Stop the Rain/Souls/Prove It All Night/Light of Day//GD/TR/BTR/MBR/Working

TICKETS: Officially, a sell-out with 12,000 fans in attendance. 7th row seats are released at the box office in the afternoon, and it's a buyer's market outside the arena.

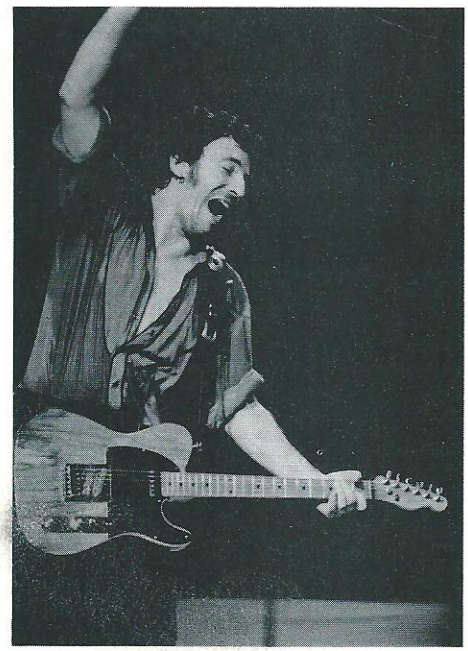
NOTES: "Born in the USA" (or "USA-Blues" as it appears on Bruce's hand-written set list) opens the second set for the first time. Bruce performs the song on 12-string acoustic guitar, complete with bottleneck slide. First acoustic performance since Bridge School Benefit Concert, 10/13/86, Mountain View, CA. Note that Bruce listed "Atlantic City" as an alternate to "Better Days," which would have marked the first time Bruce did not play the song during the 1992-93 world tour. "Prove It All Night" is not on the list but "Viva Las Vegas" is.

4/16 SET: Darkness/Mansion on the Hill/This Hard Land/Better Days/LT/57 Channels/Trapped/Badlands/Point Blank/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Gloria's Eyes/Prove It All Night/I'm On Fire/Soul Driver/HT/The River/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Rockin' All Over the World/Working

TICKETS: Wing seats are added and sold at the box office in the afternoon. Once again, it's a buyer's market outside.

NOTES: At the request of fans, "Point Blank" makes its European debut in the first set, played as an acoustic number. "Soul Driver" returns as well (last played 12/16/92, Pittsburgh, PA.

RENE VAN DIEMEN PHOTO



Gent, 4/24: "Maybe I'll join The Who."

"Viva Las Vegas" is on the set list once again, but isn't played. People applaud as Bruce introduces the unreleased "This Hard Land," but Bruce tells them to wait as it "could be one of the shitty ones!" Bruce's leap results in a ripped shirt, so he jokes that he may sue the responsible party. Crystal does not play saxophone on "Born to Run." As she warms up offstage during "Thunder Road," she asks for the reed to be replaced. As there is no replacement, Bruce plays the solo himself on guitar.

NEIL'S COMMENTS: 14 different songs over the two nights, two versions of "Born in the USA"—all I can say is two excellent shows.

AARON'S COMMENTS: Outstanding! I thought that Springsteen might be over the hill, but he proved otherwise. I especially liked the rearrangements of older songs—"Point Blank" and "Thunder Road." Definitely one of the best concerts I've ever seen.

ROTTERDAM 4/19, 20

SPORTPALEIS AHOY • ROTTERDAM, HOLLAND 4/19 SET: Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/57 Channels/Trapped/Badlands/Darkness/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//I'm On Fire/Because the Night/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//GD/TR/BTR/MBR/Working

UP ON THE SHELF:
Cover Me
Local Hero
The Big Muddy
I Wish I Were Blind
Growin' Up

TICKETS: Sold out (capacity 9,500), and tickets command a hefty mark-up to 600 Dutch guilders from the original cost of 65 guilders.

BAS' COMMENTS: What a great show! It was a party from start to finish. The crowd was very enthusiastic, singing along with most songs. Bruce was clearly enjoying himself, telling us that we made him feel at home. During "Light of Day," Bruce jumps onto Roy's keyboards, landing right on top, giving Roy a heart attack! Although the sound wasn't perfect, the show was great and everybody had a great time.

4/20 SET: Darkness/Mansion on the Hill/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Living Proof/Many Rivers to Cross/Leap of Faith/Man's Job/Roll of the Dice//Prove It All Night/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Rockin' All Over the World/Working

GENT 4/23, 24

FLANDERS EXPO • GENT, BELGIUM 4/23 SET: Same as 4/19, except "Darkness" (acoustic) is played in place of "Seeds." "Rockin' All Over the World" closes the show.

SOUNDCHECK: Bruce plays "Every Time You Walk in the Room" on acoustic guitar. This song was last performed 11/24/75, London. "I Ain't Got No Home" is also played.

RALF'S COMMENTS: At least as good as the first night in Rotterdam, but Bruce has to work this crowd a bit more—and he got them. After "Working on the Highway," the house lights come on, the PA music begins, roadies work on the stage, and Bruce storms back on stage with the band, some of whom have already changed. A rousing "Rockin' All Over the World" leads the audience to their most frenetic reaction of the night. Bruce even calls on Tom Sims to play a bass solo, which leads to more laughs on and off stage than to a great improvement of the song.

DAVE'S COMMENTS: "I'm On Fire" doesn't seem to fit at all, with Bruce just going through the motions. If he would open the second set with a rocker it would be much better. But if he had played "Every Time You Walk in the Room," that would have been something else!

4/24 SET: Seeds/Mansion on the Hill/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Living Proof/Many Rivers to Cross/Viva Las Vegas/Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/BJ/Rockin' All Over the World

NOTES: "Viva Las Vegas" makes its official debut. It is not on the set list, and Bruce decides at the last second to include it. "Downbound Train" makes its first appearance in '93. Note that the encore includes both "Hungry Heart" and "Bobby Jean," which usually substitute for one another. "Rockin' All Over the World" has three false endings before Bruce finishes.

DAVE'S COMMENTS: Virtually everybody agreed that this was the best European show to date. A major performance, beautifully played, and with the exception of the botched beginning on "Many Rivers to Cross." The debut of "Viva Las Vegas" is wonderful!

DIRK'S COMMENTS: Much of the praise went to Crystal Taliefero, who proved to be an outstanding musician and a very good match to Bruce onstage. The band overall sounds good and they have really matured since last year. Older songs played with the E Street Band surely can stand the comparison.

LISBON 5/1

ESTADIO ALVALADE • LISBON, PORTUGAL Darkness/Adam Raised a Cain/This Hard Land/Better Days/LT/57 Channels/Trapped/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Working Rockin' All Over the World/BJ

NOTES: Bruce returns after a week spent in New Jersey. Bruce plays his first show ever in Portugal. The crowd is quite young, and one fan tells of them "going berserk" during the more popular songs.

TICKETS: An unusual seating schedule allows general admission tickets to be bought on the field, in the stands, or under the overhang in case it rains. Prices at the box office range from $35 for field tickets to $50 for those in the stands. Attendance is estimated to be 40,000. There were no scalpers.

STEFFEN'S COMMENTS: Large promo posters were all over Lisbon. All the newspapers ran features, and Bruce was on the cover of the weekly music paper. The area near the stadium was filled with vendors selling all kinds of food and unusual memorabilia. Anything with an American flag sold well. My favorite: lighters with the *Born in the USA* album cover on them! The show started at 9 p.m., just before sunset. The Portuguese crowd knows how to party: they clap loud, on their feet dancing throughout most of the show. They recognized some tunes ("My Hometown" got a huge response) but aren't too familiar with the lyrics. The set list tells most about this show: average, no surprises. The band wasn't very tight, reminding me of the early '92 dates. But 99% of the crowd had a great time. And at the end, the band had a good time as well. So, just another stadium show—the Portuguese way!

MADRID 5/5

ESTADIO VICENTE CALDERON • MADRID, SPAIN Same as 5/1, Lisbon.

NOTES: "Across the Borderline" is on the set list as a possible substitute for "This Hard Land," but is not performed.

TICKETS: Bruce draws 40,000 fans to this 60,000 seat stadium. Scalpers sell tickets for about half-price.

SALVADOR'S COMMENTS: Except for a few songs, a weak performance. Bruce is, on the whole, uninspired. A "stadium" audience yells, claps, and screams the whole time. All the *Born in the USA* material, "Because the Night," and "Born to Run" are crowd favorites.

GIJON 5/7

ESTADIO EL MOLINON • GIJON, SPAIN Darkness/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/Across the Borderline/BTR/MBR/Working/Rockin' All Over the World/BJ

NOTES: "Who'll Stop the Rain" is introduced as "a prayer for Bosnia-Herzegovina." Bruce plays "Across the Borderline" in place of "Thunder Road," marking the tour debut of the former and the first absence for the latter. "Borderline" last played 11/17/90, Los Angeles. Bruce sings the last two verses in Spanish. The vocalists sing on the chorus, lending a real gospel feel to this version. "Rockin' All Over the World" is extended, with three false endings. Cleo Kennedy does not appear.

TICKETS: Roughly 35,000 fans attend. Stadium capacity is 40,000.

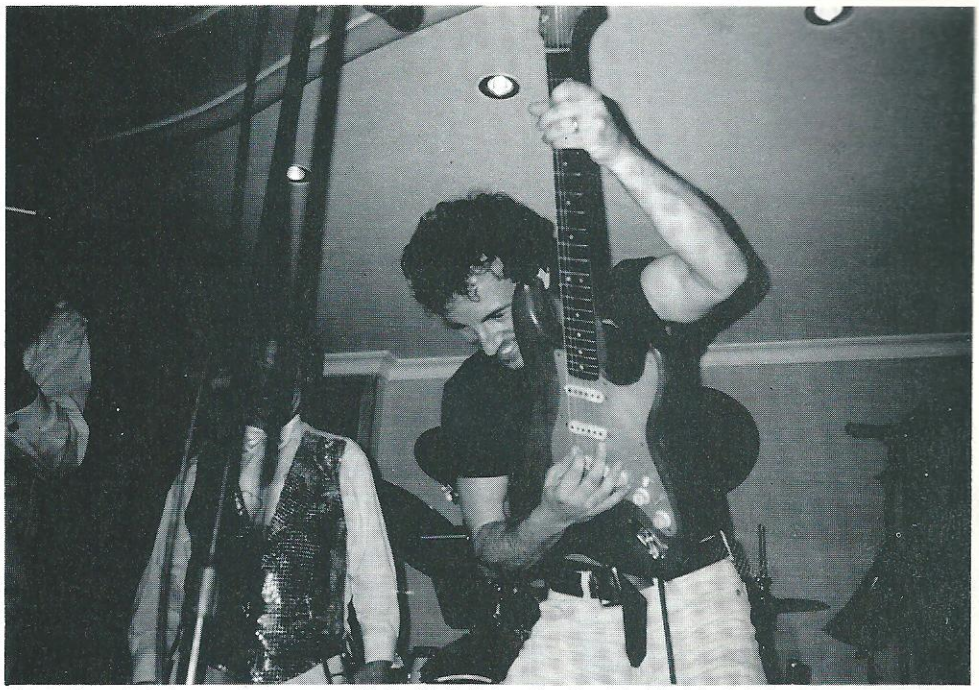
SOUNDCHECK: An unusually long soundcheck, clocking in at just over an hour, includes "Better Days," "Lucky Town," the evening's acoustic set, and "Across the Borderline" in English and Spanish. Two soul tunes are performed as well.

SALVADOR'S COMMENTS: Finally, an amazing show! A great audience doing waves, chants, and singing a lot gets Bruce "in the mood." He's totally loose, very inspired. The unbelievable version of "Across the Borderline" is the best I've heard it. Even the other encores were great. Tonight was the night—a show to remember!

SANTIAGO 5/9

AUDITORIO MONTE DEL GOZO • SANTIAGO DE COMPOSTELA, SPAIN Darkness/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//I'm on Fire/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/Across the Borderline/BTR/MBR/Working/Rockin' All Over the World/BJ

NOTES: Santiago was a Christian pilgrimage center in the Middle Ages, and the amphitheater is situated on a hill where pilgrims were first able to see the city's cathedrals. Bruce notes that he's only the second act to perform there, joking that Pope John Paul II had "played here, too." Bootleg t-shirts are on sale outside the show.



LUCIANO GARDINI PHOTO

Bruce drops in to jam on two songs with the Hetty-Schneider Band in Munich, 5/16.

TICKETS: Approximately 31,000 fans attend. There are a few tickets at the box office, but no scalpers at this show.

SOUNDCHECK: Another lengthy soundcheck includes The Rolling Stones' "Let It Bleed." Two unknown songs, one instrumental and one acoustic, are played as well.

SALVADOR'S COMMENTS: The worst show I've seen on this tour. Bruce was totally uninspired, but the audience was lame. As a result, some of the songs are extra-short. Poor sound all the way through, with levels going down and then back up to extremely loud.

BARCELONA 5/11

STADIO OLYMPIA • BARCELONA, SPAIN Darkness/Adam Raised a Cain/This Hard Land/Better Days/LT/57 Channels/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//I'm on Fire/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/Across the Borderline/BTR/MBR/Working/Rockin' All Over the World/BJ

NOTES: Official attendance is put at 56,000. Cleo Kennedy returns after missing two shows.

DAVE'S COMMENTS: This was my first stadium show of the tour and it was honestly what I expected. All the songs were shorter, "straight" versions, nothing extra. No improvisation—just Bruce rocking a crowd that wanted to be rocked. And the crowd was great, too, definitely the best one I've seen. So when Bruce rocked it was good, very good at times. But "My Hometown" went over like a lead zeppelin, "I'm on Fire" was totally lost (as it was in the arenas), even "Who'll Stop the Rain" was very weak. But Bruce killed me with "Across the Borderline." I couldn't believe it. It was absolutely stunning. Brilliant!

I don't want to sound cynical about stadium shows but it really wasn't the same. I wanted to see if Bruce could pull it off outside, and in my opinion, he failed. OK, the crowd loved it, but in Barcelona that's hardly a surprise. The acoustic songs were lost. I feel that even Bruce realizes that he should have stuck to arenas.

SALVADOR'S COMMENTS: I feel a bit disappointed. Although the songs good, it's really boring to see the same set every night. Santiago was really depressing, Madrid was good, Barcelona much better, and Gijon was definitely THE show; the real Bruce when he's in good shape and has a wild audience in front of him. It is a shame to attend a show like this in a stadium, however. Except for Gijon, I really hated the stadium audiences. 99% of them only know the *Born in the USA* stuff, "Hungry Heart," and "Human Touch." Spain may be Bruce's biggest market in Europe, but if this means we always have to see him in stadiums, I'd rather have him not sell anything in this country.

BERLIN 5/14

WALDBUEHNE • BERLIN, GERMANY Darkness/Adam Raised a Cain/Satan's Jewel Crown/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/Across the Borderline/BTR/MBR/Working/Rockin' All Over the World/BJ

NOTES: "Satan's Jewel Crown" debuts in the acoustic set, performed with Roy and the background singers. It was written by Edgar Eden and performed by Emmylou Harris on her album *Elite Hotel*. Bruce again reprises "Badlands" much to the crowd's delight, asking for

NIGEL FLYNN PHOTO

Bruce joins Joe Ely at Dublin's National Stadium, 5/19, for "Dusty Old Road" and "Settle For Love."

his electric guitar and singing the last verse and chorus. "Across the Borderline" is performed entirely in English. A late soundcheck keeps some fans waiting to get in past showtime.

TICKETS: A sell-out with 22,500 fans in attendance. No tickets at the box office, but scalpers sell tickets outside for up to 300 DM (about $195 US)—more than four times their face value. One of the harder tickets on the tour.

FRANK'S COMMENTS: Thousands of people are still outside the arena when Bruce starts the show. I realize that most of the crowd cannot relate to the acoustic set, but for the real fans, it's a highlight. The audience is slow to get into it, perhaps because people are still coming in and because it's still daylight (the city's time regulations allow Bruce to play until 10:00 p.m.). But the audience starts getting wild with "Badlands" and "Leap of Faith." All in all, an average first set but a very impressive second set. I like this show far better than the two Frankfurt shows last year and the one I saw at the Meadowlands.

MUNICH 5/16

THE OLD AIRFIELD • MUNICH, GERMANY Darkness/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Many Rivers to Cross/My Hometown Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Working/Rockin' All Over the World/BJ

NOTES: This open-air "venue" is on an old airfield, and Bruce is the first to play there. Aviation humor dominates, with Bruce saying, "your flight will arrive soon," etc.

The night before, Bruce hosts a party for the band and crew. Bruce invites a small crowd of Italian fans in from outside and dutifully makes suggestions for the DJ. He eventually finds his way to another party in the hotel being held for a local high school. Although hotel staff are reluctant to let him in to the formal affair, Bruce makes his way up to jam with the waltz band, much to the delight of the students. Some parents, however, are not amused—one threatened afterward to sue the hotel.

SOUNDCHECK: "Chimes of Freedom" and "Twist and Shout" are played.

CHRISTIAN'S COMMENTS: The concert started too early, again at 7 pm (sunset in Germany isn't until 9:30 or so in the spring). Bruce's shows seem to work so much better in the darkness! Still, Bruce was in a relaxed, jovial mood. Overall it was an excellent show.

MANNHEIM 5/17

MAIMARKTHALLE • MANNHEIM, GERMANY Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Darkness/Satan's Jewel Crown/Leap of Faith/Man's Job/Roll of the Dice//I'm on Fire/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//GD/TR/BTR/MBR/Working/Rockin' All Over the World/BJ/It's All Right

NOTES: Curtis Mayfield's "It's All Right" makes its debut, closing the show. After Lisbon, this is one of the more significantly rearranged shows. "Seeds" reappears, "Darkness" is played with the band, "Satan's Jewel Crown" moves to the middle of the first set, and "Hungry Heart" gets a rest.

TICKETS: A sell-out with 6,000 fans in attendance. Despite the tiny capacity and the sell-out, tickets are sold for one-half of face value. Recent shows by U2 and Guns 'n' Roses sold slowly and Paul McCartney tickets went for one-third of face value.

SOUNDCHECK: "It's All Right," "With Every Wish," "People Get Ready," "Bad Moon Rising," and "Twist and Shout" are played.

CHRISTIAN'S COMMENTS: This is perhaps the smallest European venue Bruce has played since *The River* tour and what a show it was! I've never seen Bruce so intense—all his emotion seemed to come through his guitar. It helped that the 6,000 fans knew all the songs. Bruce looked very happy to play for such a small, enthusiastic crowd. During "Rockin' All Over the World," four of the crew dressed as ambulance attendants try to carry Bruce from the stage, but the band and the crowd wouldn't let them. Finally, I have no doubt that this show works better in small places with Bruce's core fans than in stadiums with just average concert-goers. This was a night to remember!

MIKAEL'S COMMENTS: After "Bobby Jean," the singers come down front. Bruce begins a song with a nice riff, sings "It's All Right" and the crowd responds. After the third time, Bruce and the singers sang "We're having a good time and it's all right." At this point, I thought it was "Havin' a Party" with a new intro, but then Bobby King came in on the verses, with Bruce, the background singers, and the audience on the chorus. This was an absolutely beautiful soul ballad, a wonderful highlight.

DUBLIN 5/20

RDS JUMPING ENCLOSURE • DUBLIN, IRELAND Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Satan's Jewel Crown/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//Settle For Love/GD/TR/BTR/MBR/Great Balls of Fire/Whole Lotta Shakin' Goin' On/Working/Rockin' All Over the World/BJ/It's All Right

NOTES: A 32-song set equals one of the longest shows of the tour. Joe Ely joins Bruce and the bands for "Settle For Love" from Ely's record *Dig All Night* (Springsteen guested at Ely's show the previous night at Dublin's National Stadium on Woody Guthrie's "Dusty Old Road" and "Settle For Love"). Dublin resident Jerry Lee Lewis joins Springsteen and Ely for "Great Balls of Fire" and "Whole Lotta Shakin' Goin' On." It marks the first time that Bruce and the Killer have played together as well as the first time Bruce has played these songs. Bruce himself supervises the crew in bringing out Lewis' piano, which was placed at center stage.

PRESS: Dave Fanning, writing in *The Irish Times*: "Older and less agile, he doesn't top the charts anymore but he remains among the most insightful lyricists and gifted tunewriters in rock. The downbeat nature of much of his new

material may not have the broad appeal of *Born in the USA*, but the power and the honesty of songs like 'Light of Day' and 'Human Touch' show that he's still forging ahead artistically."

MILTON KEYNES 5/22

NATIONAL BOWL • MILTON KEYNES, ENGLAND First and second sets same as 5/20, Dublin. Encore: HH/Viva Las Vegas/GD/TR/BTR/MBR/Working/Rockin' All Over the World/BJ/It's All Right

TICKETS: Virtually sold out, with 60,000 fans on hand.

NOTES: Patti Scialfa makes her only European tour appearance on "Brilliant Disguise."

SOUNDCHECK: Includes "Great Balls of Fire," "Seeds," "Darkness," "Human Touch" and "Brilliant Disguise" (with Patti Scialfa), and an unknown country song. The gates open toward the end of the soundcheck, so Bruce tells a joke before concluding.

DUNCAN'S COMMENTS: After three hours and 40 minutes, the Milton Keynes audience was too drunk to stand up, too tired to sleep, and fit for nothing except perhaps another 32 songs. This was the show for the still-unconvinced sister, the can't-believe-the hype-cousin. From an acoustic "Seeds" through the ancient country classic "Satan's Jewel Crown" to a chooglin' "Who'll Stop the Rain," jaws were dropping faster than Wall Street's Class of '29 and Bruce partied like it was his last night on Earth. "Born to Run," the world's most radio-friendly song, was swingin'. Having identified the culprit, the abiding impression was that Count Basie would have killed for a bass player like Tommy Sims. After Bobby King's gorgeous falsetto on the Impressions' "It's All Right," the crowd reluctantly dispersed, thirtysomething faces betraying the unspoken fear that this just might have been their last great Saturday night.

ROME 5/25

STADIO FLAMMINIO • ROME, ITALY Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Trapped Badlands/Satan's Jewel Crown/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Working/Midnight Special/Rockin' All Over the World/BJ/It's All Right

NOTES: "Midnight Special" debuts in the encore. Bruce and the singers take the first verse, then the band kicks in for another verse and a couple choruses.

SOUNDCHECK: An hour long soundcheck includes Sam Cooke's "Good Times" and an instrumental "Chimes of Freedom."

RICCARDO'S COMMENTS: My favorite show of the tour. A great audience and temperatures in the 80s make for a winner. "Midnight Special" serves more as an intro to "Rockin' All Over the World," but it was a delight, with the background singers down front and the band kicking in after the first verse. This is Bruce in top form!

STOCKHOLM 5/28

STADION • STOCKHOLM, SWEDEN Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//I'm on Fire/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Working/Rockin' All Over the World/BJ/It's All Right

TICKETS: About 30,000 fans turn out. Tickets are on sale at the box office.

NOTES: "Many Rivers to Cross" returns to the set after being played last in Munich, 5/16.

SOUNDCHECK: "Let the Good Times Roll" and Creedence Clearwater Revival's "Hey Tonight" are played.

JOHAN'S AND LARS' COMMENTS: An about average show. Nothing too special on the set list, and it takes a while for everything to click. From "Souls" on, it was great. A 12-minute "Light of Day" features a great guitar duel. "Rockin' All Over the World" also has nice piano and guitar solos.

TUOMAS' AND SAMULI'S COMMENTS: Walking onstage like Woody Guthrie, Bruce plays killer acoustic versions of "Seeds," "Adam Raised a Cain," and "This Hard Land." He keeps the somewhat drunken, maniacal crowd in his iron-tight grasp. "Atlantic City" is the best version that we have heard, and "Because the Night" sparks the crowd again during the second set. Bruce was out to give all or nothin' at all.

SURPRISINGLY RARE:
Living Proof
If I Should Fall Behind
Soul Driver
Real World
Gloria's Eyes

COPENHAGEN 5/30

GENTOFTE STADION • COPENHAGEN, DENMARK Same as 5/28/93.

TODD'S COMMENTS: Although the set list is the same as last night's Bruce seems more into it tonight. Maybe this is why he breaks a string during "Light of Day." The crowd is pretty drunk, but they're into it, too.

DICK'S COMMENTS: Since we needed a rest after Stockholm, we decided to take in the sights of Copenhagen, so we got in a little late and discovered that everyone was drunk! For me, it ruined the show. Bruce was in high gear, but the same set list proves disappointing.

OSLO 6/1

VALLE HOVEN STADIUM • OSLO, NORWAY Seeds/Adam Raised a Cain/This Hard Land/Better Days/LT/Atlantic City/57 Channels/Badlands/Many Rivers to Cross/My Hometown/Leap of Faith/Man's Job/Roll of the Dice//Downbound Train/Because the Night/Brilliant Disguise/HT/The River/Who'll Stop the Rain/Souls/BIUSA/Light of Day//HH/GD/TR/BTR/MBR/Working/Rockin' All Over the World/BJ/It's All Right/Born to Be Wild/Twist and Shout

TICKETS: About 35,000 fans turn out in light rain for the final show.

NOTES: Bruce wraps up the 1993 European tour with the additions of "Born to Be Wild" (last played 7/3/88, Stockholm) and "Twist and Shout" (last played 10/15/88, Buenos Aires). Jon Landau joins the band on guitar for the first two songs of the encore and "Twist and Shout." Bruce sings a bit of "Let the Good Times Roll" before the finale. "Born to Be Wild" features Bruce's guitar technician, Kevin Buell, on guitar and lead vocals, who does his best Bruce imitation. Springsteen laughs at the parody.

JOHAN'S COMMENTS: Altogether, the three Scandinavian shows are somewhat disappointing. The set lists are far too similar, no extras like "Viva Las Vegas" or "Satan's Jewel Crown." But the encore must be amongst the longest of the tour: 11 songs, 72 minutes.

TOR'S COMMENTS: I was fortunate enough to have seen five shows on this tour, and this one was the best without a doubt.

ELIZABETH'S COMMENTS: Bruce's rendition of "Seeds" reminds me of Bob Dylan. I'm only 17, so I've been dreaming about seeing a Springsteen show for years. I was surprised to see so many young people like myself in attendance. Truly, it was Christmas in June.

TOUR REPORTS BY Jonathan B. Pont

BRUCE TRAMPS THANKS: Our reports result from the help of fans from around the world. Since we couldn't cover the tour ourselves this time, their information was essential. Special thanks to the following *Backstreets* subscribers: Frank Schurmann, Riccardo Marcante, Phil and Steve Jump, Jean-Luc Botto, Gary Galbraith, Neil Green, Verena, Svenja, Hartmut, and Matthias from Germany, Salvador Trepat, Dick Otto, Lars Peterson, Johan Bjernick, Dave Percival at *Thunder Road*/France, Neil Manthorpe, Bas Slierendregt, Aaron Pont, Ralf Dissman, Dirk DeBot, Sascha Leese, Eric van Roovert, Steffen Paulus, Ferdinando Ametrano, Pascal Dysli, Alan Thirkell, Neil Manthorpe, Giovanni Berti, Henrik Ballwanz, Christian Eichorn, Jason Smith, Barbara Kornexl, Jose A. Cacnaza, Lars Hanson, Laurernt Couturas, Carine Laurencin, Christian Gallitz, Urban Gustafsson, Todd Draper and Dad "Minor Fan," Nigel Flynn, Geoff Spurr, Tor Arnes, Mikael Vogel, Teodoro Medeiras, Duncan Macpherson, Angelo J. Maggiolo, Tuomas Sariola, Samuli Lintula, Trond Svendsen, Dr. Karl Birthistle, J. Moriarty, Paul Trimble, Hud Elisabeth Hoff, and Line Therese Navestad, and anyone we may have missed. Thank you!

THE BOSS ROCKS THE BASIE

Bruce Springsteen decided that he had some unfinished business on the Jersey Shore before he took off for his European tour in March. *BACKSTREETS* Associate Editor ROBERT SANTELLI takes a behind-the-scenes look at how the show came about and what happens when the rules go out the window.

- Does This Bus Stop at 82nd St.
- I Ain't Got No Home
- This Hard Land
- Better Days
- Local Hero
- Viva Las Vegas
- All the Way Home
- Tougher Than the Rest
- Achy Breaky Heart
- Blinded by the Light
- Point Blank
- When You're Alone
- Human Touch
- Because the Night
- My Hometown
- The Promised Land
- Leap of Faith
- Man's Job
- Roll of the Dice
- Bobby Jean
- Glory Days
- My Beautiful Reward
- Janey, Don't You Lose Heart

MARK AND ROSE ROMANIAK and SCOTT LONGFIELD PHOTOS

By Robert Santelli

Mighty Max Weinberg joins Springsteen on "Glory Days."

The show was billed as a dress rehearsal for Bruce Springsteen's second European leg of his *Human Touch/Lucky Town* world tour. But what his March 23 show at the Count Basie Theatre in Red Bank, NJ, turned out to be was nothing less than a unique, exciting portrait of an artist at work. It ranks as one of the most interesting shows in recent memory.

For 2 1/2 hours at the Basie, Springsteen revealed a side of himself rarely seen onstage. By setting no expectations (hence the "rehearsal" announcement) and by throwing any pre-show stage strategy to the wind, Springsteen treated his audience to an intimate view of his creative process and a revealing glimpse of some of his best songs. In the end, the 1300 or so fans fortunate enough to have gotten one of the $10 tickets (one of the best bargains in the history of rock 'n' roll) knew they had witnessed something truly special.

During the week prior to the concert, Springsteen and his band had been rehearsing for the European tour at the Count Basie Theatre, located just a few miles west of his Rumson home. Because he wanted one chance to play to an audience before heading to Scotland, he decided late on Sunday, March 21, that he wanted to do the "rehearsal" show, leaving management and Count Basie officials just two days to pull the show together.

Knowing there would be kinks to work out and wanting the freedom to experiment, especially when it came to playing some songs by himself instead of with the band, Springsteen insisted that the performance be billed as a rehearsal. He also requested that the Community Food Bank of New Jersey, the Institute for Children with Cancer and Blood Disorders, and the Monmouth County Arts Council, the organization that oversees the Count Basie, be given the $10 tickets to sell, with the proceeds going into their respective coffers.

Because concert plans moved so swiftly, tickets were distributed only through these non-profit agencies, which, for the most part, sold them to longtime friends and supporters as a way of saying thanks. As a result, only a handful of tickets went to veteran Shore Springsteen fans, making the Basie audience one of the strangest for which Springsteen has ever performed. It's a safe bet that for every five people holding tickets, that two or perhaps three of them had never been to a Springsteen concert before.

It's probably just as safe to say that they went home as converted fans, moved by the power of Springsteen's brand of rock 'n' roll. It was that kind of night.

The show was different from start to finish. Rather than opening with a rocker, Springsteen started with a collection of acoustic numbers. A haunting, rarely performed version of "Does This Bus Stop at 82nd Street?" (from *Greetings From Asbury Park*, his 1973 debut album) was followed by Woody Guthrie's "I Ain't Got No Home" and "This Hard Land," a song recorded for the *Born in the USA* album but never used.

Acoustic numbers were followed by rockers with the full band and spontaneity ruled, as indicated when Springsteen broke into a version of Billy Ray Cyrus' "Achy Breaky Heart" (no fooling) after someone in the audience began singing it. Better yet was the Boss' version of "Blinded by the Light," another dusty gem from his first album. Because he couldn't remember all the words, Springsteen read from a notebook perched on a music stand—much the way he would do in a genuine rehearsal.

Throughout the show, Springsteen seemed remarkably relaxed. He artfully created an ambiance that made audience members feel as if

they were indeed privy to an inside look at the man behind the music. He joked with fans and was unusually talkative between songs. After the show, Springsteen remained backstage for nearly an hour to talk with friends of the Community Food Bank and sign autographs.

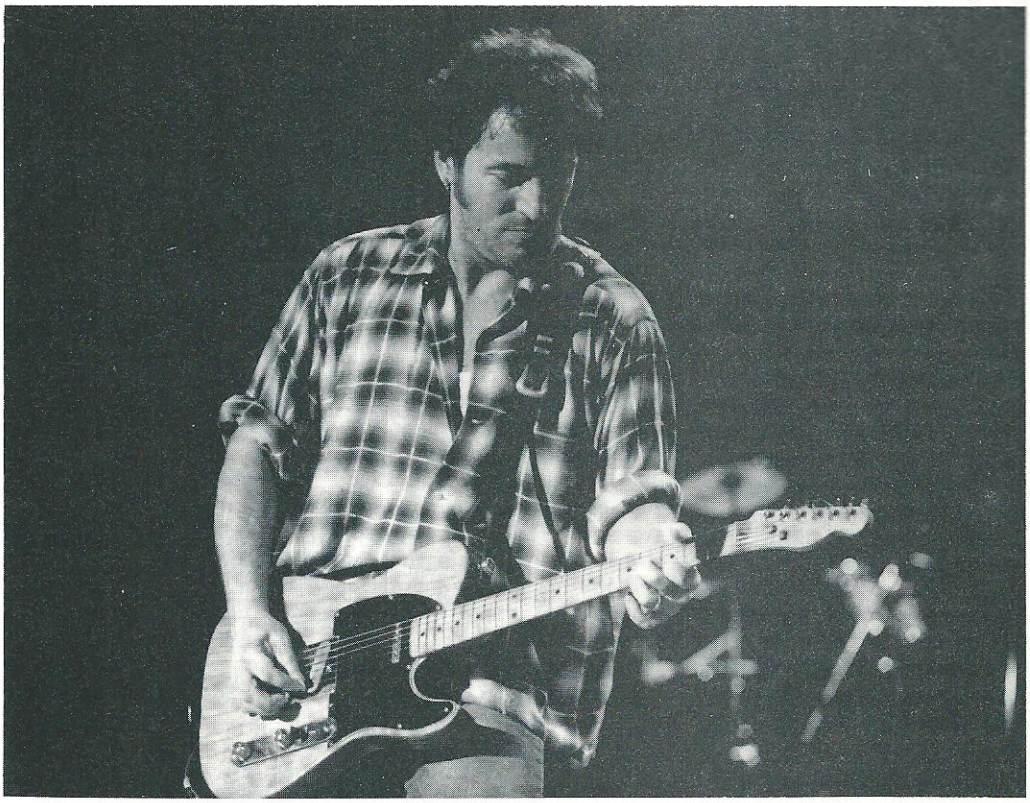
For Springsteen, the show accomplished a number of objectives. After a performing hiatus of some three months, Springsteen was able to reactivate his performer mode and try out songs that became the nucleus of his European shows. The inclusion of so many acoustic numbers—nearly half the show was acoustic—offered a welcome change from some of the rather stiff performances Springsteen gave with his new band last year.

During one of the encores, Springsteen called E Street Band drummer Max Weinberg up onstage to play "Glory Days." The two musicians embraced before the song, symbolically setting aside any lingering animosity that might have stemmed from Springsteen's split with the E Street Band in 1989. Weinberg, by the way, played with the same razor sharp intensity that had been his modus operandi during his long tenure with the E Street Band.

Springsteen, who had spent much of the winter at his Rumson residence, drew repeated applause whenever he mentioned his New Jersey roots or remarked that a song such as "Blinded by the Light" was composed in Asbury Park. By delivering such a powerful performance here in New Jersey, Springsteen re-gained some of the special bond he enjoyed for years with longtime Jersey fans.

Finally, Springsteen helped raise some $20,000 for the Monmouth County Arts Council, which, according to director Tom Tkach, will go toward theater restoration and debut reduction. The Community Food Bank of New Jersey, a favorite Springsteen charity, wound up with approximately $30,000—of which $20,000 came from Springsteen himself. The Institute for Children with Cancer and Blood Disease got $7,000 for its coffers.

After the show, Springsteen remarked with a smile, "Hey, we gotta do more of this." Absolutely.



SCOTT LONGFIELD PHOTO

COUNTING DOWN TO EUROPE: A DIFFERENT LOOK

The Red Bank rehearsal previewed the European tour, but what stayed in the set across the ocean surprised some. No betting man would have picked "Achy Breaky Heart" to be played again, but "Viva Las Vegas" looked to be a lock for European set lists. Instead, it made but two appearances, in Gent and Milton Keynes. The version played at those shows was effective, if a bit slower and less rollicking than its released counterpart, but Springsteen never chose to bring it back on a regular basis.

"Blinded By the Light" and "Does This Bus Stop at 82nd Street?" were rightly interpreted as one-off performances for the special occasion. This indicates that Springsteen has not forgotten, overlooked, or dismissed any part of his back catalog, which bodes well for the possibility of a future acoustic tour. You have to go back to 1976 to find the last performances of the songs, making them akin to the Christic show appearence of "Wild Billy's Circus Song" in terms of dormancy. The same might be said of "For You" and "Sandy", both of which reappeared during the '92 Meadowlands stand, but both songs were played on *The River* tour, linking them much more to the present than the pre-*Darkness* tour chestnuts.

In the final analysis, this show reaffirmed that Springsteen could still surprise his fans. Who could have predicted he would rediscover "This Hard Land" or completely reinterpret "Point Blank"? After the serious, almost stubborn nature of the set during the last leg of American dates, the Red Bank show found Springsteen much happier, willing to take risks and play it off-the-cuff. He also found a way to integrate his past with his integrity intact through acoustic performances. There would be no cries of "giving the people what they want," which Bruce heard after the Meadowlands. His mini-acoustic sets, as dark, complex and emotional as any performances he has ever given, became the highlight of the European jaunt, lending its power, by proximity, to the new material as well.

—Erik Flannigan

ON COLLECTING

By Jeff McDermott and Lynn Elder

For the benefit of our readers, *Backstreets* provides ratings of unauthorized releases currently in circulation. Don't write us asking where these can be obtained. *Backstreets* in no manner, shape, or form endorses these recordings. These reviews are provided by our columnists solely for informational purposes. Despite these words of warning, some collectors will still seek this material out, and for those collectors, our reviews should help you steer clear of the real losers.

Unauthorized CDs are growing in numbers and with that growth, expect some real ripoffs–our advice is let the buyer beware, and demand to listen to material before you buy it. Each title here has been rated for packaging, performance and sound quality on a scale of one to ten, one being awful, and ten being quality generally found in legitimate releases.

•The Way (Volume I)
•The Iceman (Volume II)
•The Promise (Volume III)
(No label given)
Packaging: 4
Sound Quality: 7
Performance: 8

These 3 CDs, comprised of outtakes from the *Darkness on the Edge of Town* sessions, are pitched as a set but are actually sold separately. They simply do not live up to the hype. The back covers implore the listener to "collect all three" so you can have all 49 tracks in "stunning sound quality." In reality, what you get is about half that number of different songs, as some are repeated as different takes. The sound quality is another letdown. Although some are improved over previously circulated versions, none is actually stunning. Here, the master was probably just an above average cassette tape to begin with. Boomy lows and a lack of high-end sound are the norm. But these CDs, unfortunately, are as good as the sound will get for this material unless officially released.

Another problem here is the lack of new material presented. Disc three is a waste altogether since it rehashes most of the material on the first two discs. It is really hard to understand why the version of "Candy's Boy" was even included due to the horrendous sound quality. And since most of the *Darkness* outtakes are preserved, "Frankie" is curiously absent. The redeeming factors here are the slightly improved sound quality and the embryonic versions of some songs.

Packaging is fair. Covers are familiar, era-correct color shots with the titles on the reverse.

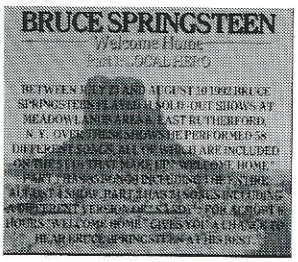
Although each disc is over an hour, these titles aren't worth the big bucks if you have any of the *Darkness* outtakes previously reviewed. *The Way* is the best of the three, *The Promise* the worst. For a *Darkness* nut or a beginner, these are OK if you don't expect much.

•Goin' Back in the Past
(Wild Bird Records)
Packaging: 6
Sound Quality: 7
Performance: 9

Steel Mill fans will love this 65-minute disc. Although a few of the songs appeared previously on *All Those Years*, the *Goin' Back* versions are in much improved quality and add another 35 minutes of previously unavailable songs from the set. Sound quality is quite good, dynamic stereo, and except for some tape hiss, it is nearly the best of all the Steel Mill releases, second only to the excellent Matrix show.

Some of the best tracks from this show (1/18/71, D'Scene, Sayerville, NJ) were conspicuously absent on the *All Those Years* set. Where else, for example, can one hear Steve Van Zandt take a bass solo ("I'll Be Your Savior")? Bruce plays stunning, original leads throughout. "Goin' Back," for example, features a lead that goes in new directions than those from other versions.

Packaging consists of some poor quality pictures of Bruce from the late '70s but the CD is embossed with red and black custom graphics. This is a good place to start if you're unfamiliar with Steel Mill and a must for fans.



•Welcome Home
Part One: Local Hero
Part Two: For You
(Unbelievable Music)
Packaging: 7
Sound Quality: 7
Performance: 8

This whopper features the entire 8/4/92 Meadowlands show plus all the other songs played over the course of Bruce's 11-night stand. Taken together, the five discs form an impressive documentary of that now-famous run of shows.

The first part, a three-disc set, documents the eighth night, including "Pony Boy" and "Book of Dreams." The third disc includes bonus tracks like "Open All Night" and "Sandy."

The second part of the set includes one-off gems like the acoustic versions of "Sherry Darling" and "For You," as well as "99 1/2 (Won't Do)" and "Racing in the Street."

The sound for the most part is good, relying on standard arena tapes. Nothing stunning, but all songs are listenable. Because the second part is comprised of songs from eight of the eleven nights, the sound quality fluctuates a bit, but poses remarkably little distraction given the different sources. The sound on the first part fluctuates more than it should.

Packaging is fair, with a cover that features an image of Monument Valley in Arizona. A four-page booklet identical to both volumes features several color photos and band credits.

The real attraction of this title is the sheer number of songs included. In this sense, Part Two ranks higher. Bruce really reached into his catalog and came up with at least one interesting selection each night; this set captures that spirit.

•Plugged
(Red Phantom)
Packaging: 8
Sound Quality: 9
Performance: 8

These discs (60 minutes and 43 minutes) are taken straight from the *Saturday Night Live* and *Unplugged* broadcasts. A slimline case houses the two CDs, both adorned with color graphics of Bruce. A heavy stock, 8 page booklet with excellent full-color photos is included as well. Those who already own the official *In Concert* CD released in Europe won't find this too appealing, but it features pre-song dialogue that was not put on the official release. Plus, the three songs performed on *SNL* are included as well, making a sure bet for the completist.

•Chimes of Freedom
(Flamingo Records)
Packaging: 5
Sound Quality: 9 and 3
Performance: 8

This marks one of the first soundboard recordings to leak from the Amnesty International *Human Rights Now!* tour from 1988. Unfortunately, only the first six songs on the CD are from the soundboard tape (the first song, "Born in the USA," and the last five encores). The source, however, may not be an audio soundboard. There are limitations on the frequency response that indicate the source is a video feed. Still, the sound quality is better than what has been available previously.

The CD is filled out with the eight other songs from a poor audience recording, which is particularly obvious following the board tape. The superior sound on the first six songs might have lent itself better to a shorter EP release.

Although only one third of this CD is really worth having, fans of the Amnesty International shows may find it essential to their collections.

It's been a long time. . .

New Readers' Poll

Almost three years have passed since the last *Backstreets* readers' poll and many subscribers have suggested the time is right for another vote. With rumors suggesting that Springsteen may be considering a retrospective box set, Bruce might need some input from his fans.

This is the sort of debate that many Springsteen fans engage in anyway (driving home from a Meadowlands show) and these polls have been one of our most popular features. Since the last poll, Springsteen has released three albums (if you include *Unplugged*) and these new records have been the topic of many discussions during the past year. Here's your chance to vote on Springsteen's whole catalog and cast your ballot for songs to be included on a box set.

Remember, there are no correct answers: Everyone is entitled to their opinion and all opinions will be tabulated and reported on, no matter how politically incorrect (when we ask what song should Bruce cover, you can answer Debbie Gibson's "Shake Your Love" but we hope you can come up with something better than that).

If you choose to fill out this poll, please answer every single question and please only enter once (multiple entries from one person will result in disqualification). One lucky entrant will be selected at random and will win something really cool which we haven't figured out yet but, trust us, it will be great.

This time, you must send the actual form to us to qualify (or a xerox). No faxes! Results will be published in the next issue. Please send your entry by August 31 to Backstreets Readers' Poll, PO Box 51225, Seattle, WA 98115. Good luck!

1. Best album: _____
2. Least favorite album: _____
3. Best song of all time, any category (released or unreleased): _____
4. Least favorite song: _____
5. Best album after *Darkness*: _____
6. Best released song: _____
7. Best unreleased song: _____
8. Best electric song you'd like to see Bruce do acoustic: _____
9. Favorite member, 1992/93 band: _____
10. Best song from 1992/93 live shows: _____
11. Best performance on an old song (E Street Band-era) done by 1992/93 band: _____
12. Least favorite performance of an old song by 1992/93 band: _____
13. Favorite E Street Band member: _____
14. Best song to start a show on the next tour: _____
15. Best bootleg CD so far released: _____
16. Best live show not yet on a CD: _____
17. Song not played in 1992/93 you'd like to hear played live: _____
18. Song written by another artist that Springsteen should cover on the next tour: _____
19. If Springsteen ever decides to work with a different producer, who's your choice? _____
20. Not including albums by Springsteen, what is your favorite album of all time? _____

Your name: _____

Address, etc. _____

the backstreets jukebox

1. **Bruce Springsteen**
   Tunnel of Love
   Columbia (CD)
2. **American Music Club**
   Mercury
   Reprise (CD)
3. **Neil Young**
   Unplugged
   Reprise (CD)
4. **Richard Thompson**
   Watching the Dark
   Hannibal (3 CD set)
5. **Artists United Against Apartheid**
   Sun City
   Razor and Tie (CD)
6. **Rocket from the Crypt**
   Circa: Now
   Cargo/Interscope (CD)
7. **Aztec Camera**
   Dreamland
   Sire (CD)
8. **The Rev. Horton Heat**
   The Full Custom Gospel Sounds of. . .
   Sub Pop (CD)
9. **Pete Townshend**
   Psychoderelict
   Atlantic (CD)
10. **Murray Attaway**
    In Thrall
    DGC (CD)

Monster
Discs to Play Today and Everyday

ON DISC

"Born to Run" Mastersound re-released

"Unplugged" in Europe, unlucky in U.S.

If you're a Bruce Springsteen fan, living in Europe probably has proven beneficial in 1993. As if the second tour in a year were not enough, Sony music chose to release Bruce's *In Concert-Plugged* performance as "a memento" for European fans. That move, however, quickly proved unpopular amongst American fans, who felt jilted over having to look for an import and then pay steeper prices for it once they found it. In an unprecedented move for a Springsteen title, Sony Music announced that *In Concert* would be available for only 90 days, after which it would go out of print and not become a part of Springsteen's official catalog.

Overall, fans were delighted over finally having the performance—or most of it, anyway—available on CD (*In Concert* has 13 of the 23 songs Springsteen performed). It marked the first CD release for several songs, including "Red Headed Woman" and "Light of Day." But fans seemed particularly happy to finally have an officially released live recording of "Atlantic City." Although a live version was intended for release as a non-LP B-side around the time of the *Live 1975-85* album, the song never surfaced. Many fans commented that having a live version of the electric version of this song was the main impetus for buying *In Concert*.

The 13 songs clock in at just over 71 minutes on CD, which brings up the inevitable question of why more songs weren't included on the set. And now, of course, the ~~*Unplugged*~~ performance is available on five formats: VHS, Laser Disc, CD, vinyl, and cassette. But "Roll of the Dice," for example, was included only on the Laser Disc (and on the Japanese VHS edition), but not on the European release. "The Big Muddy," "57 Channels," and the superb acoustic version of "Growin' Up," all of which were on the video, were curiously absent as well. The fan who wants all the available tracks would have to purchase the VHS and Laser Disc formats, making the 13 tracks redundant and requiring a fair amount of money.

Packaging for the CD consisted of a stickered jewel case and a 12-page, full-color booklet. Lyrics for all the songs, band and production credits, and a complete discography are included.

The vinyl package was originally conceived as a one-LP set but was eventually expanded to include a second. There is no insert with the records, but lyrics are printed on the inner sleeves. The cassette had a fold-out insert with the lyrics as well. European tour dates were printed on all the sleeves.

For the completist, there is a significant difference between the VHS and Laser Disc versions and the others. The production credits for the CD include one for mixing, a credit that does not appear on the VHS or Laser Disc. Because the CD, vinyl, and cassette versions underwent more post production, the sound is far superior. Everything is brighter, with clearer highs and more punchy lows. Fans who commented that the sound on the broadcast and video was excellent to begin with will be even happier with that on the enhanced audio formats.

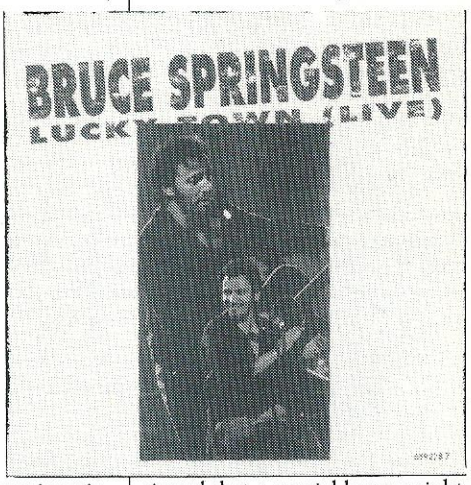
As far as sales are concerned, the better sound certainly didn't hurt matters. *In Concert* performed relatively well, charting in the top ten in Spain, Germany, and the Netherlands, and at #7 on the *Eurochart Hot 100*.

Successful sales in Europe, however, further confounded fans in the U.S. who expected Sony to release the title domestically. But with some artists and their record companies tripping over one another to get product to market that's marked "Unplugged," there's bound to be a consumer backlash sooner or later. Fred Ehrlich, a vice president with Columbia Records, told *Billboard Magazine* that even though a "saturation point" hasn't been reached, the label "still has no plans to release the Springsteen title in the U.S."

In Concert was also released as a package with a t-shirt, sticker, certificate, and other trinkets. The price, of course, was ridiculously inflated because of these "extras." Still, fans paid well upward of $75 for the set. A third configuration for the CD came housed in a wooden box.

One single surfaced from *In Concert* in Great Britain and in France: "Lucky Town" live backed with the studio version of "Lucky Town." The CD5 included "Human Touch" live. Much to the disappointment of collectors, both live tracks were taken from *In Concert*.

Sony re-released the Mastersound edition of *Born to Run* in May. The first edition, of course, was recalled in December after a tracking error was detected. The recalled CD continues to fetch premium prices on the collectors' market. The new version is identical to the first, with no indication of the reissue. The problem merely was corrected and the CD reissued. Sony had mentioned that a special bonus might be in the works for fans who were inconvenienced by the first pressing, but the offer of an exchange proved to be the closest thing. Call Sony Music's toll-free quality-control line, (800) 255-7514, for details on returning defective discs. At the moment, no other Springsteen albums are planned for release as Mastersound titles.



Springsteen's cover of Elvis Presley's "Viva Las Vegas," originally released on *The Last Temptation of Elvis*, was released on *Rarities on Compact Disc No. 16*, part of Westwood One's *On the Radio* series.

Patti Scialfa's first solo album, *Rumble Doll*, will be released on July 27. It was originally scheduled to come out in June. A Columbia Audio Buyways promotional cassette released in May to retail outlets included the album track "Love's Glory."

Corrections from issue #42: "If I Should Fall Behind" was released as a vinyl 7" after all in Holland with "If I Should Fall Behind" from *In Concert* on the flip. The Realm Records compilation entitled *Rock 'n' Roll Fantasy—the Ultimate Rock Album* featured "I'm a Rocker."

CLASSIFIEDS

PERSONALS

BETTY LOU: I LOVE YOU WITH ALL MY hungry heart. Grover

PAULA WOULD LIKE TO TALK TO OTHER Bruce tramps around Muskego. Call (414) 679-0923

SILKE, THE WAY THE SUN BELONGS TO THE sea, that's the way you belong to me. I'm proud that you wear my ring. I love you, Michael

JANIS: WILL YOU MARRY ME? TED

JERSEY GIRL, 33, NEEDS A LITTLE OF THAT human touch. Only the lonely need apply for this man's job. Summer's here and the time is right for magic in the night. Be my soul driver and I can take you higher. Write: Linda Iorio, 211 Rowland Ave., Clifton, NJ 07012. Include photo, phone, SASE. Prefer NJ area.

ELECTRONIC MAILING LIST FOR Springsteen fans! Daily email digest of Springsteen-related discussions, reviews, etc. Send Internet email to bs-req@virginia.edu for details. —Kevin Kinder

IS THERE ANYBODY ALIVE OUT THERE? I'm looking for penpals all over the world! Kristina Pfutzner, Schulstr. 9, 06311 Helbra, Germany

KAREN MC LAIN, AUGUST 28. HAPPY birthday to our beautiful sister. Love, the two other #1 Bruce fans, Andrea and Elizabeth

WANTED

BRUCE/SOUTHSIDE AUDIO/VIDEO TO TRADE Will trade blanks. Debbie May, 50 Valley Run Drive, Attleboro, MA 02703

STILL LOOKING FOR MORE SHOWS. PLEASE write: Thomas J. Mihalik, 51 Overhill Drive, Monessen, PA 15062

SPRINGSTEEN TAPES WANTED, AUDIO OR video. 1978 Capitol Program wanted also. Can only trade for mags, 45s, etc. Michele, 208 Henry St., South Amboy, NJ 08879

DESPERATELY WANTED: 8/6/92 MEADOW- lands, need video and front row photos! Matt Holzhauer, 500 W. 43rd St., Apt. 27J New York, NY 10036

WANTED: CHRISTIC, STOCKHOLM "LIVING Proof," Detroit broadcast 3/30/88, Basie show. Dave, 17 Tremont Drive, St. Catharines, ONT Canada L2T 3A7

LARGE SPRINGSTEEN AND SOUTHSIDE Johnny collection including audio and video looking to trade with serious collectors. Your list gets mine. Craig Cerasoli, 375 Pennyfield Avenue, Bronx, NY 10465

WANTED: LOST MY "BORN IN THE USA" tour button in the excitement of Dallas December show. If you have a spare, can I buy one? Call Anne, (512) 445-3658 days.

BRUCE TAPES TO TRADE. SEND LIST. Oscar Lansaque, Travessera de Dalt 67 4-3 08024 Barcelona Spain

JEMS IS LOOKING FOR AUDIO AND VIDEO master tapes from Springsteen's 1992-93 tour and previous tours. We are only interested in persons with Springsteen master recordings who wish to trade for copies of the same. Please note that JEMS does not and will not ever sell tapes. JEMS has a substantial number of master recordings from 1974-1993 in a library that includes thousands of shows by hundreds of artists. We can trade on virtually any audio or video format available. DAT/S-VHS preferred to maintain highest quality. Send your masters lists, or general list with masters noted to: JEMS, PO Box 11081, Tacoma, WA 98411, USA. Thanks.

BRUCE AUDIO/VIDEO TAPES TO TRADE Will trade blanks. Your list gets mine. C.J. Kurtzrock, 5751 Camino Del Sol #301, Boca Raton, FL 33433

WHO WANTS TO TRADE? HAVE LOTS OF great audio and some video. Your list gets mine. Will also trade blanks. Dave Sureck, 4038 Buxton, South Euclid, OH 44121

WANTED: AUDIO AND VIDEO FROM GERMAN tour '93. Please write Petra Arnold, Neissestr. 20, 6148 Heppenheim, Germany

SPRINGSTEEN AUDIO/VIDEO WANTED, 1st and 2nd generation copies. I have plenty of same to trade from '80-'93. Tom Harry, Jr. 10620 Liberty Road. Randallstown, MD 21133

"THE ROCK EXCHANGE" SPRINGSTEEN LIST: Bruce rarities from the Castiles, Earth, Child, Steelmill, Dr. Zoom, etc. Many items formerly displayed in "The Asbury Park Rock and Roll Museum." Send LSASE or IRC. Please also send or fax your memorabilia want list, "Local Heroes" are our specialty! Be sure to visit our store when in New Jersey. "The Rock Exchange," 7 Broad Street, Red Bank, NJ 07701. Phone (908) 747-3288; FAX (908) 747-4023

WANTED: SPRINGSTEEN FAN TO SEE BRUCE in NY/NJ area. Call Terry (914) 946-4454

WANTED: RARE SPRINGSTEEN POSTERS TO buy or trade. Send list to: Steve Fezuk, 5627 Point Roundtop Ct., Burke, VA 22015

COLLEGE GRAD WITH MAJOR MARKET experience seeks entry-level position with advertising or rep. firm, or radio/TV station. Flynn (301) 871-8757

BEST BOSS VIDEO! ALL THOSE YEARS FROM '73-'93. Finest quality around—guaranteed! S.A.S.E. for list to: T.V. P.O.Box 1456, Pacific Palisades, CA 90272

WANTED: SPRINGSTEEN FROM ALL TOURS. Have plenty to trade. Your list gets mine. Mark Cunningham, 68 Stavola Road, Middletown, NJ 07748

WANTED: VIDEO OF OCTOBER 3, 1992 Phoenix. Fautas, 10 Pershing Pl., N. Arlington, NJ 07031

LOOKING FOR PINK CADILLAC T-SHIRT from BIUSA tour in XL. JoAnn Cahill, 474 Gregory Ave., Weehawken, NJ 07087-5650

BEGINNING BRUCE COLLECTOR WANTS: Quality audio/video (especially L.A. Coliseum '85 and Folkways), posters, pictures, and other memorabilia. Have shows to trade. Your list gets mine. Todd Iseminger, 1901 Azure Terrace, El Cajon, CA 92019

RATES

CLASSIFIED RATES: RATES ARE $1 A WORD for each word with 10 words or $10 minimum for all commercial ads, trades, wants, for sales or tape trades. Ads that have no commercial intent, including pen pals, messages and the like are only 50 cents a word, ten word minimum. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Backstreets assumes no responsibility for any advertising in the magazine. Please write our Consumer Services Department if you have any problems with an advertiser. Send all ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115, or call us at 206-728-7603 to charge your ad.

WANTED: PHOTOS OF BRUCE AND FANS taken at the Four Seasons Hotel, Toronto, 11/6/92. Also interested in any other off-stage photos. Please contact Judi Johnson, 33550 N. Hampshire, Livonia, MI 48154 (313) 522-6363

BRUCE VIDEO TO TRADE. OLIVER MARTIN, 34 Pelvoux, 6 Rue Balzac, 27000 Evreux, France

WANTED: HELP! MUST HAVE COUNT BASIE show March 23, 1993. Will trade for anything: house, car, wife. Call collect. (903) 885-9720

FOR SALE

SPRINGSTEEN COLLECTION FOR SALE. Send Double SASE for list: Collene Rose, P.O. Box 34752, Phoenix, AZ 85067

TIME/NEWSWEEK (10/27/75) AND OTHER rare magazines and 45s. All near mint or better. SASE: Adrienne Freedman, 135B Amberly Dr., Englishtown, NJ 07726

SUMMER 1993 TOUR SOUTHSIDE JOHNNY AND THE ASBURY JUKES

U.S. MID-SUMMER/JULY
- 3 Stone Pony/Asbury Park, NJ
- 4 Maine Entertainment Center/Old Orchard Beach, ME
- 7 Seaport Festival Boston, MA

SUMMER EUROPEAN TOUR/JULY
- 21 Rockefeller/Oslo
- 23 Tavastia Club/Helsinki
- 24 Raunm Festival/Raunm, Finland
- 27 Upsala Rockis/Upsala, Sweden
- 28 Melody/Stockholm
- 29 Pursgrunn Osebru Kafe/Norway
- 30 Kulturbolaget/Malmo, Sweden
- 31 Langeland Festival/Copenhagen

U.S. LATE SUMMER/AUGUST
- 20 Nautica Stage/Cleveland
- 26 Strand/Providence, RI
- 30 Martells/Point Pleasant, NJ

SEPTEMBER
- 2 Earthwatch Concert Series/Boston, MA
- 3 Melody Tent/Hyannis, MA
- 5 Club Casino/Hampton Beach, NH

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1993

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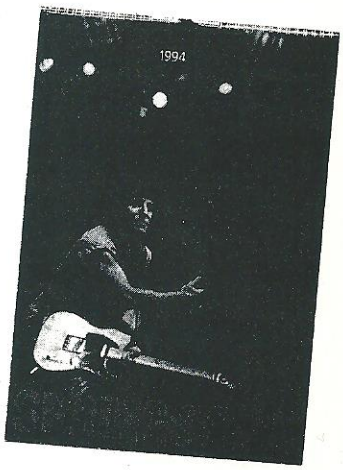
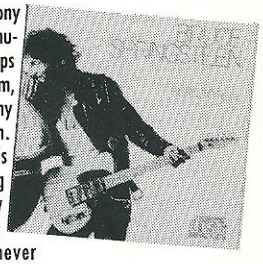


1994 UK CALENDAR!

Brand new edition features 12 great photographs of Bruce, including several brand new color shots from the 1992-93 World Tour. Other full page pictures are taken from the *'78* and *Born in the USA* tours, plus a couple off-stage shots. Nice!

1994 UK Calendar $15

BORN TO RUN MASTERSOUND CD

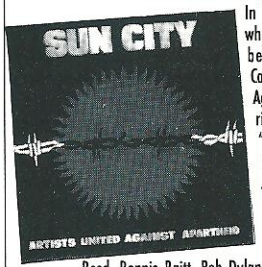


Finally re-released by Sony after correcting the manufacturing defect. Perhaps Springsteen's best album, presented here as a Sony Mastersound edition. Remastered using Sony's new Super Bit Mapping technology. This will allow you to experience *Born to Run* as you have never heard it before. Simply stunning. Experience these eight songs like it's 1975 all over again. And now it tracks properly, too!

Mastersound *Born to Run* CD $32.50

SUN CITY FINALLY ON CD

Brand new liner notes and bonus track!



In 1985, Little Steven convened a who's who of music to record a benefit for the Africa Fund. Calling themselves Artists United Against Apartheid, the result is a rich blend of songs like Bono's "Silver and Gold," Peter Gabriel's moving "No More Apartheid," and of course, the all-star jam on the title track, "Sun City." Bruce Springsteen, Bono, Pete Townshend, Lou Reed, Bonnie Raitt, Bob Dylan, Gil Scott-Heron, Jimmy Cliff, Keith Richards. . . the list goes on. They're all here. Brand new liner notes written by Little Steven plus bonus track "Sun City (The Last Remix)." Brought to us by our good friends at Razor and Tie. Essential!

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FOLLOW THAT DREAM

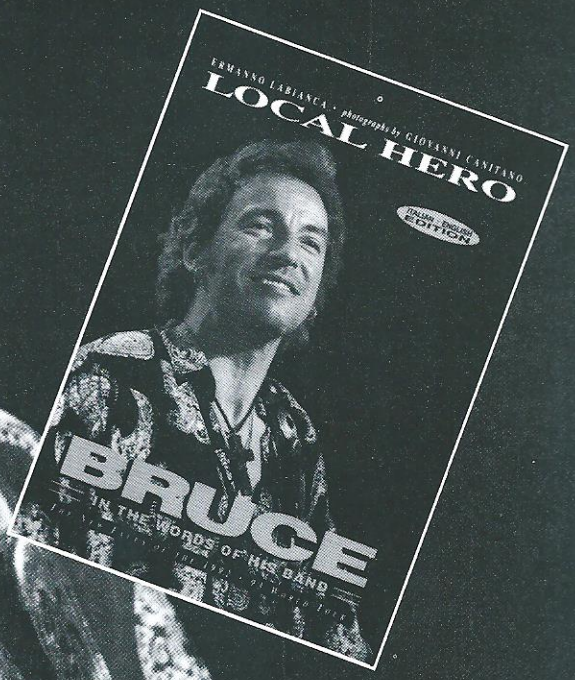
PRESENTS

LOCAL HERO

BRUCE SPRINGSTEEN
IN THE WORDS OF HIS BAND

The New Faces of the 1992 • 93 World Tour

ERMANNO LABIANCA
photographs by Giovanni Canitano



LOCAL HERO *è un ritratto inedito del nuovo Bruce Springsteen e del World Tour 1992-93.*
Roy Bittan, Crystal Taliafero, Bobby King e gli altri componenti del nuovo gruppo - incontrati da Ermanno Labianca e dal fotografo Giovanni Canitano - raccontano le loro storie, il lavoro con Springsteen e i piccoli segreti di un tour.
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100 splendide foto
Hard cover
La song-list completa del tour 1992

LOCAL HERO *is an inside look at the new Bruce Springsteen and the 1992-93 World Tour.*
Through exclusive interviews, the new band members tell their stories, and in doing so, give a glimpse into Springsteen's creative process and where his music is heading in the 90's. Author Ermanno Labianca and photographer Giovanni Canitano met, interviewed and photographed all of the band members, matching their intimate portraits and stories with a collection of striking images of Springsteen on stage over the past decades. **LOCAL HERO** *is the first examination of the new Springsteen, and the man and women he assembled to tour the world.*
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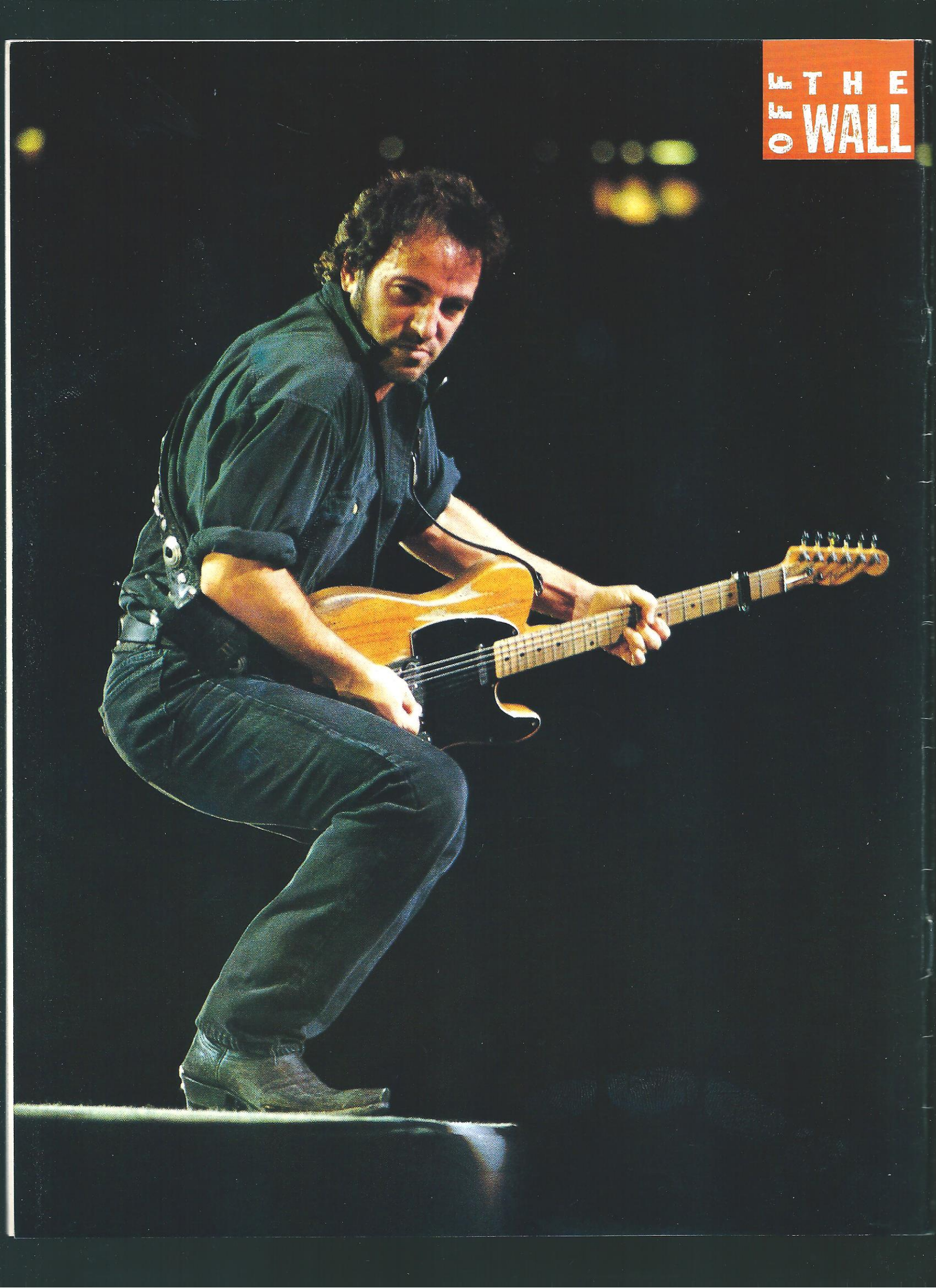
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